

THE SCHOOL-ARTS MAGAZINE

For Those Interested in
Drawing & Handicraft



VACATION NUMBER

The School Arts Publishing Company

120 Boylston Street, Boston, Massachusetts



IMAGINATION IN BUSINESS

Imagination in the lives and thinking of people is one of the most-needed qualities of the human race today. Imagination is nothing more or less than the ability to see things before they are actually brought about.

Imagination of the right kind sees things so real and sees them to so much purpose that the person doing the imagining can bring things to pass, can create, can make out of little or almost nothing the real things of this world.

Imagination has a great deal that makes it seem like a divine power. It must not be confounded with the capacity to build useless air castles. It must not be mixed with the idea that a great many have of clairvoyancy. We must remember, however, that it is this capacity to see far into things which has made it possible for the great commercial industries of the country to be built. We must not forget that the heads of these industries had the picture in their mind long before the industry had fairly started.

JOHN L. HUNTER

The School Arts Magazine

AN ILLUSTRATED MONTHLY FOR THOSE INTERESTED IN DRAWING AND THE ALLIED ARTS

HENRY TURNER BAILEY, *Editor*

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JUNE, 1915

No. 10

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SAY JUST WHAT YOU WANT TO

To every Reader of the School Arts Magazine:

We can help you more if you will help us to help everybody.
Wouldn't you like to have a share in promoting better work in public schools everywhere?

You *can* by filling out the blank below. Be frank! Say just what you want to say.

Your co-operation at this time will mean much to us all.

Yours sincerely

{ Henry Turner Bailey }
{ Floy Campbell } Editorial
{ Ronald F. Davis } Board

Detach here and forward at once



TO THE SCHOOL ARTS PUBLISHING CO.

120 Boylston St., Boston, Mass.

I would like to see the following subjects treated in future numbers of the
SCHOOL ARTS MAGAZINE

For Kindergartens:

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For Grammar grades:

For High Schools:

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(Write more if you wish to, your suggestions will be carefully considered)

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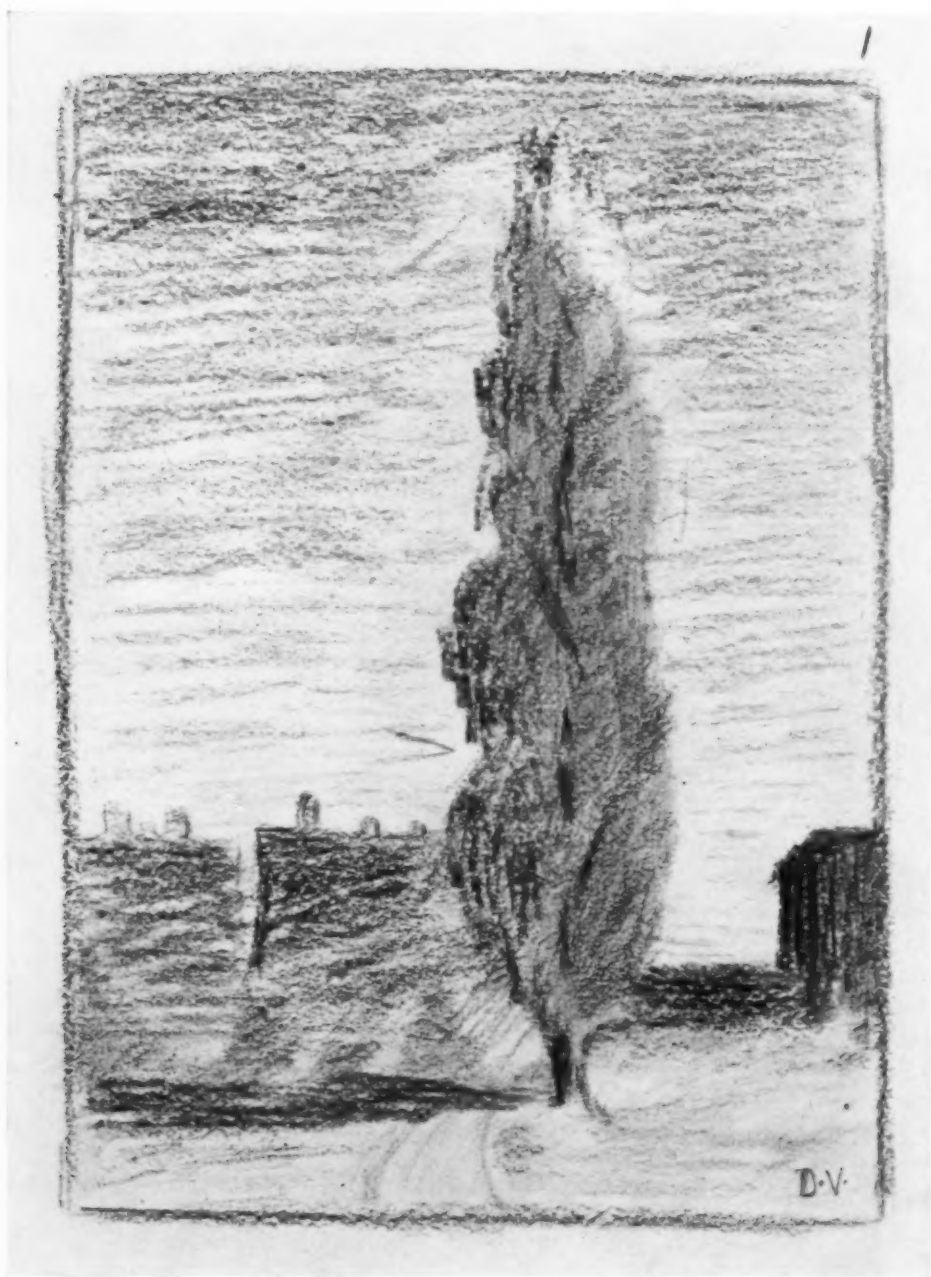
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OUTDOOR LANDSCAPE DRAWING

Reproduced by courtesy of the American Crayon Company from their Crayon Investigation Contest
FIRST PRIZE DRAWING. (September Work, 1914.) By Dorothy Van Wagner, age 14,
High School, Chicago, Ill.

THE SCHOOL ARTS MAGAZINE

VOL. XIV, NO. 10

JUNE 1915

The Editorial Point of View

THE ADVANCE IN COLOR

FEW read editorials and nobody remembers them. Permit me, therefore, to refer to an editorial in the last September number of this magazine, entitled "The Great Transition," in which the history of Color as related to art-instruction was briefly reviewed, and the contribution of Mr. Albert H. Munsell, a scientific nomenclature of color, was especially emphasized. One illustration in that editorial showed "The Winged World of Color," and another, "one of the wings." The first charts, corresponding with these wings, "vertical sections of the color solid," have now been produced, and will soon be placed upon the market.¹ Each chart contains two complementary wings, with the neutral scale of the axis uniting them. They are the most useful instruments of color yet devised. Like all the other charts produced under Mr. Munsell's direction, they are masterpieces of technique. The transitions of color from value to value, and from chroma to chroma, are of astonishing perfection. These charts will furnish

the basis for all that the SCHOOL ARTS MAGAZINE will have to say about color during the coming school year.

THE NEW TERMINOLOGY

We (and by *we* I refer to the Editorial Board, Mr. Davis, Miss Campbell and myself), accept Mr. Munsell's terminology because it is definite and logical and therefore easily remembered, and because it defines five pairs of true complementary colors. We accept even his latest order in the color circuit,² blue, green, yellow, red and purple, read clockwise, from left to right, not because "the order makes no difference" but because the order *does* make a difference. It is the order originally given by Newton, and still used by physicists, and it is the order of the color changes in the cycle of the year, as shown in the diagram, Plate I.

This diagram shows circles of white and black as well as circles of positive color for the reason that both white and black may be made the predominant tone in a color scheme, as every wedding and funeral shows. The covers of the SCHOOL ARTS MAGAZINE, beginning with

¹The Vertical Charts of the Munsell Color System, manufactured by Wadsworth, Howland & Co.

²In *A Color Notation*, p. 12, Fig. 4, the order is the familiar one,—red, yellow, green, blue, purple. See also the diagram on p. 74 and others. In *Color Balance*, p. 16, and elsewhere the same order occurs. The charts in the *Atlas of the Color Solid* all read the other way. This is confusing. The habit of thinking in color cannot easily be established upon more than one sequence.

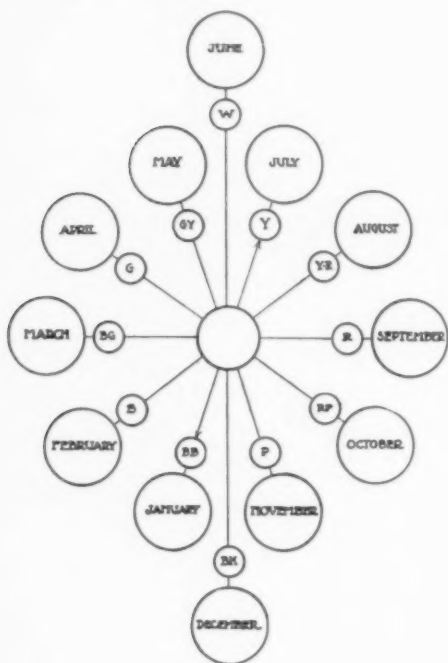


Plate I.

next September, may exemplify a few of the decorative possibilities of these colors combined with white and black.

The value of Mr. Munsell's charts and of the new terminology may be illustrated in this way: Plate II reproduces in halftone three designs by German artists, clipped from *Das Plakat*. The originals are very handsome pieces of color of great carrying power. Such examples of fine poster work every teacher would be glad to have. By redrawing the outlines, enlarged to any size desired, and by coloring the various areas according to the Munsell Vertical Charts, as specified by the symbols, or better yet, by cutting the various shapes from colored papers manufac-

tured according to the Munsell system, the originals can be perfectly reproduced anywhere at any time.

THE NEW APPROACH

While accepting Mr. Munsell's terminology, we do *not* accept his theory of teaching color to children. We are not yet convinced that it is right psychologically or pedagogically to begin with what Mr. Munsell calls the "middle colors." The analogies upon which Mr. Munsell lays so much stress in defending his theory seem to us fallacious. Moreover, we think it wrong to lead a child to think of R 5-5 as "middle red" when R 5-10 is just as truly a middle red.³ We believe that the first standards of color given to a child should be such as would be recognized at sight by an ordinarily intelligent person as fairly representing the terms blue, green, yellow, red, and purple, as commonly used. Such colors are not necessarily "raw," "crude," and "inartistic." A solar spectrum eight feet long in a darkened room, as it appears in the laboratory of a physicist, is a thrilling miracle of loveliness. Would any artist modify if he could the colors of precious stones, butterflies, tropical birds, and sunrises? The "shrieking" and "swearing" colors, to which Mr. Munsell refers in his expositions, are misused colors,—colors out of place, colors in bad company.

To enjoy pure, rich, strong color, and to try to express our joy in it through painting, is a perfectly legitimate and useful thing to do. But the long history of art shows conclusively that the moment a flower, for example,

³If R 5-5 be defended as "middle red" upon the basis of chroma, midway between R 5-1 and R 5-10, how about its complement B-G? B-G 5-5 is the very strongest chroma we have. It is therefore not "middle" in chroma.

is taken from its place in the open air and the sunshine, and forced to adorn a piece of clothing, or a piece of furniture, or the floor of a house, or the wall of a church, it has to suffer change. The delicacy and texture of its petals cannot be duplicated in thread or leather or tile or stone. The form of the flower has to be translated into the terms of the material of which the object is made. Just so the colors of the flower must be changed. They must be brought into harmony with the colors of the object they decorate. Hence naturalistic coloring is one thing, and decorative coloring is quite another thing. The child should be taught this just as early as possible.

A CONVINCING EXPERIMENT

Teachers who will take time to draw on white paper a simple line border, like a Greek fret, in brilliant yellow, or blue, using the so-called primary color, as it appears in the ordinary box of crayons, and then draw the same pattern on another sheet, in the corresponding color *reduced to middle value*, and who will then compare the two, will be convinced at once that *a color looks best when it is brought into harmonious relation with its background*. Therein lies the secret of using color successfully.

Mr. Munsell has rendered us a service of incalculable value, by giving us a definite nomenclature of color, and measured standards of color. It remains for trained teachers dealing directly with little children to discover just how a course in color instruction may be adjusted to the child's developing color sense. And it remains for open-minded students of good coloring,

as exhibited in the most precious works of art in our museums, to discover, if they can, the laws governing harmonious color combinations.

A SAFE BEGINNING

Meanwhile, by the use of the new vertical charts, guided by these eight safe generalizations, color combinations may be secured that are not too bad:

(1) The whole must have unity; it must display a predominant tone of color (it must be recognizable at sight as essentially, for example, a gray, a red, a yellow-green thing).

(2) The colors may be taken from one scale, one "wing" of the vertical chart, red, for example. (The harmony may be monochromatic or self-toned.)

(3) The colors may be taken from neighboring scales, or "wings," green and green-yellow for example. (The Harmony may be Analogous.)

(4) The colors may be taken from opposite scales, the two "wings" shown on any one chart, blue-green and red, for example. (The harmony may be Complementary.)

(5) The colors may be taken from three balanced scales, purple, yellow-red, and green, for example. (The harmony may be Triadic.)

(6) The more brilliant the color the smaller its relative area should be.

(7) A change in hue should mean a change in value, unless the areas are separated by black, white, gray, or gold.

(8) That harmony is richest which displays the greatest variety in hue, value, and chroma, *within a self-evident unity*.



PLATE II. Three designs by German artists. Reproduced from *Das Plakat*.

THE COLOR INSERT

The Frontispiece this month is reproduced by courtesy of the American Crayon Company, in the hope that it will stimulate outdoor sketching. The original, a First Prize Drawing in the Crayon Investigation Contest, was drawn in colored crayon, by Dorothy Van Wagner, age fourteen, a pupil in a high school, Chicago, Ill. The subject was well chosen. While the handling is rather free and the technique somewhat obtrusive, the character of the subject is well suggested, and the sunlit effect is unmistakable. The softening of the sky in the immediate vicinity of the tree is also a commendable feature. The handling is straightforward, the composition well thought out, and the color scheme is pleasing. Moreover, the drawing carries conviction as being the pupil's own work. While sketching from nature may become more or less of a picnic, it may also become, under the guidance of a competent teacher, more educational than almost any other kind of class exercise.

THE ROLICKING BOBOLINK

In the *Bird's Calendar*, Parkhurst calls the bobolink "A handsome, gifted, and striking individual, renowned in prose and poetry as a most dashing, happy-go-lucky sort of fellow, a feathered extravaganza, an intoxicated soloist, an artistic comedian." "I cannot look upon him as ever in a very serious humor," says Flagg. "He seems to be a lively, jocular little fellow, who is always jesting and bantering." And Miss Merriam adds: "The most exuberantly happy of all our birds; he seems

to contain the essence of summer joy and sunshine."

When I was a very little fellow a dear Auntie of mine taught me his song, thus:

Bobolink, bobolink,
Spink, spank, spink;
Dick reading Herodotus,
Bob-i-doe, Cal-i-pat,
Tone-al-dick!

Say it more quickly toward the end, and with a rising inflection, increasing throughout.

She could say it so well that now, whenever I hear a bobolink, he seems to repeat her words and tones perfectly,—as perfectly as the cuckoos of England, according to Oliver Wendell Holmes, imitate a cuckoo clock! William Hamilton Gibson in *Starlight and Sunshine* has given us the most literal interpretation of his crazy roundelay,—a good thing to read aloud for practice!

The male bobolink changes his clothes twice a year. When getting ready to go south of the Amazon, for the winter, he dons a suit very much like his wife's, hoping to escape his enemies by hiding behind her skirts, as it were. As an additional precaution he travels under an assumed name, Ricebird, or Reed-bird. When in the spring he returns to northern meadows he wears a suit of black velvet, with a buff waistcoat and snowy white linen, but all put on with the bosom behind! It's another sign of his ineradicable tom-foolery, as much as to say, to quote the words of John Burroughs, "'Ha! ha! ha! I must have my fun, Miss Silverthimble, thimble, thimble, if I break every heart in the meadow, see, see, see!'"

He hides his nest amid the grass so cunningly that as a boy I was never able

to find one, though I tramped miles in a two-acre lot, where male and female bobolinks were as thick as spatter.

The bobolink is an embodiment of the vacation spirit. May that spirit possess every reader of the SCHOOL ARTS MAGAZINE who finishes the school year with the consciousness of having done ha best⁴.

THE NEW SCHOOL YEAR

The school year 1915-16 is to be a great year for our readers. The SCHOOL ARTS MAGAZINE, having survived all the contagious diseases of its infancy, all the mishaps of its childhood, all the pitfalls of its early adolescent period, begins its fifteenth year with lusty good health, clear-cut ambitions, and immortal hope. The coming of Ronald F. Davis and Floy Campbell as associates of Mr. Bailey, insures an Editorial Board of high-powered efficiency. The magazine will be richer in practical suggestions for everyday work in the

schoolroom, richer in illustration, richer in its inspirational qualities. Its Advisory Board will be increased, and the courses of study in Manual Arts from a dozen leading cities, will be illustrated each month. Its leadership has been admitted at home and abroad. That leadership will be maintained. The SCHOOL ARTS MAGAZINE will continue to be the source book for increasing numbers of teachers and publishers, who know a good thing when they see it.

The MAGAZINE will welcome new authors of helpful illustrated articles describing successful schoolroom work in drawing, design, handicraft, and art appreciation. It will give prizes for the best art and craft work of children. It will co-operate with its readers in circulating educational exhibits of art and handicraft; and in placing the most efficient and popular speakers available, to promote art education everywhere, as specified elsewhere (in the advertising pages) of this number.

"Ha" is a new word. It's time somebody invented a new word to take the place of our awkward "his or her." *Ha* means *his or her*.

OUR COUNTRY STANDS TODAY ON THE THRESHOLD OF ACHIEVEMENT CONFRONTED BY UNUSUAL OPPORTUNITIES AND RESPONSIBILITIES. ART IS INEVITABLY A FACTOR IN DEVELOPMENT, BUT ART, WHILE IN A MEASURE SPONTANEOUS, MUST, TO BECOME EFFECTUAL, BE CULTIVATED. IF WE ARE TO DEVELOP IN THIS COUNTRY A NOBLE NATIONAL ART WE MUST SEE TO IT THAT OUR ART STUDENTS ARE PROPERLY TRAINED. IF WE ARE TO HAVE AN APPRECIATIVE PUBLIC IT MUST BE THROUGH THE RIGHT KIND OF INSTRUCTION GIVEN IN OUR PUBLIC SCHOOLS AS WELL AS OUR COLLEGES AND UNIVERSITIES.

Leila Mechlin.

The Supervisor of Manual Arts

THE BROADER INTERPRETATION OF HIS FUNCTION

By Ronald F. Davis

Associate Editor, School Arts Magazine



Ronald F. Davis

THE SUPERVISOR. Does this title mean merely an overseer, an inspector, a superintendent? Aren't there other duties connected with the office which give the name a broader significance? In these days a supervisor of

art like any other person in public life, finds that in order to move with the procession, he must identify himself with public interests.

Every city, large and small, presents numerous opportunities for the supervisor of art to become active in the social work of the community. His range of possible activity seems limitless. His most obvious opening is sociological. To the hundreds of people in his city, who have a struggle to maintain a mere existence, he should give the hope that through their children, better conditions will be brought about. He should attack the problems of elevating the child's environment, in the home, at school, and in the community.

His portion of this particular problem may be minute, but if he can turn on the searchlight, to guide other workers he will perform a service worth while. Of course, he should visit schools. He should put his best thought and effort

into planning the work for his teachers. In addition, I believe, he should keep constantly in mind the things of paramount importance, namely, the helpful co-operation of every factor in the community, in meeting the city's aesthetic conditions and needs. His aim should be:

1st—To GET IN TOUCH WITH THESE

FACTORS:

School Officials

Teachers

Parents

Churches

Libraries

Museums

Chamber of Commerce, City Council, or Selectmen.

Manufacturers

Merchants

Press

2d—To GET THEM TO THINKING ABOUT THESE THINGS

School Officials.

1. Finer School Environment.
2. More vital school projects.
3. More interest in the individual child.

A method of approach may be:

To secure their help by counseling with them in formulating plans for such a campaign.

Teachers.

1. Co-operation with parents.
2. Teach the beautiful in all things.

3. Orderly class rooms.
4. Good pictures.
5. A place for every kind of material.
6. Daily attention to decoration, arrangement, neatness, sanitation.

Methods of approach may be:

To call a special meeting, elect a committee composed of the superintendent, the supervisor, a principal of some school, a grade teacher, a high school teacher, and suggest that the following factors be added to it:—

1. A parent.
2. A member of the school board.
3. A business woman.
4. A physician.
5. A lawyer.
6. A librarian.
7. A city official.
8. A club member.

See these people personally. Call a meeting of the whole committee. Formulate plans for reaching the parents.

Parents.

1. The yard, its walks, gardens, fences, etc.
2. The cellar and the attic.
3. The living rooms; the furnishings and their arrangement
4. Personal appearance.
5. Dress.

Methods of approach may be:

1. To hold parent-teachers' meetings in all school buildings or in those centrally located.
2. To arrange an entertainment and a program of speakers

selected from members of the committee.

3. Picture lectures.
4. Exhibits of work of all children.
5. To send invitations and programs of school functions to all parents.
6. To emphasize informality, in order to secure the largest attendance possible.

Churches.

1. Sunday School rooms: cleaner, lighter, better ventilated.
2. Better conveniences for work.
3. Better pictures and materials for object teaching:
4. More orderly care of materials.

Libraries.

1. The best books on all the allied arts.
2. Finding lists for school applied art topics.
3. Book wrappers for use in design.
4. Story pictures for children's department.
5. Circulation of pictures throughout schools.

Methods of approach may be:

Through the librarian who is a member of this committee, these plans may be presented to the board of trustees of the library, asking that they indorse such a movement, and appropriate a sufficient amount to increase their reference material.

Museums.

1. Every facility for educating the child as well as the adult

to an appreciation of the collections.

2. Inexpensive reproductions with information about the object and the artist or craftsman who made it.
3. Free tickets for the children to certain parts of the museum.
4. A special room for the work of talented school children.
5. Competitive art lessons in conjunction with school work. Best results to be displayed in the children's room. Encouragement of all young talent from the first.

Methods of approach may be:

1. Suggestive plans for making the museum educational for all classes. Submitted to the directors.
2. The press as a medium for arousing public interest.
3. Co-operation of school officials.

Chamber of Commerce or City Council or Board of Selectmen.

1. Cleaner streets.
2. Larger school lots.
3. Play-grounds.
4. Parks.
5. Better public buildings.
6. City museums.

Manufacturers and Advertisers.

1. Better grounds.
2. Well constructed sanitary shops.
3. Better lighting arrangements.
4. The production of goods fine in color and design.

5. Higher standards in advertising.

Merchants.

1. Stores and office buildings—well designed.
2. Simpler, cleaner, more artistic window displays.
3. Signs, window cards, price tags with better lettering.
4. Better class of all merchants' advertisements in newspapers and magazines.

Methods of approach may be:

1. Personal interviews.
2. Systematic correspondence.

The Press.

1. "Write ups" of every phase of such a movement as it progresses.

Methods of approach may be:

1. Articles to appear in all newspapers — simultaneously advocating the best art educational methods.
2. Reports of all proceedings of the campaign to go to papers on same date.
3. A space reserved, and regularly filled by an art educational committee.

In view of the fact that some funds will be needed to carry on such a campaign, the committee in charge should decide on the best means for securing them.

The editors and publishers of this magazine welcome and invite suggestions or questions relating to this type of work. It is the policy of the SCHOOL ARTS MAGAZINE to offer its services along this line wherever they are needed.

Composition and Its Correlation with Literature

By Harold Francis James

Formerly Instructor in Freehand Drawing, Central High School, Birmingham, Ala.



Harold F. James

THE study of decorative composition has been taken up with considerably more serious thought in both grade and high schools, for the past several years. This is, to my mind, an indication of a long

forward step; for a knowledge of the principles underlying composition is of primal importance. This knowledge can be directly applied in art appreciation, or picture study, as it is commonly called, and in the decoration of the home, the selection of clothing, furniture, etc. This movement (which began with the successful experiments of the art classes of Prof. Arthur W. Dow) has been widely acknowledged as a most helpful and logical innovation in art teaching. Only when we have theory and practice properly balanced in high school drawing, will we have a thoroughly beneficial and logical art course, as practical as it is cultural.

Approximately ninety-five per cent of all high school students taking freehand drawing do not expect to make it a life study, or even to pursue it further. While granting that the practice of freehand drawing trains both eye and hand, and is in that way of undoubted educational value, one may state with a reasonable degree of assurance that the

mastering of art principles which can be applied to business and to home life, and which will aid in forming a better taste, must be of incalculably greater benefit than the mere practice of drawing in the different mediums. The modern idea is that the so-called minor studies must be practical as well as cultural. Art is only practical when its principles can be applied in some definite manner by a large majority of people.

Composition means the study of the shapes of areas and the positions of lines within given boundaries, and the relation of these areas and lines to each other. That is to say, in order to have good composition we must have areas within these boundary lines, of different sizes and shapes, harmoniously related. We may logically compare the variety of words in a sentence to the variety of shapes in a picture and safely conclude that variety is essential.

The correct use of this one principle of variety in areas within a given boundary line, would enable one to hang pictures to better advantage in the home, to arrange furniture, and other furnishings, flowers, a dinner table, everything, in a way to reflect good taste. Good taste is a matter of training upon a basis of knowledge of certain fundamental principles, which children and the uncultivated naturally violate continually.

Perhaps the easiest way to enable students to master the principles of good

composition is to give them drill in dividing squares and rectangles into a variety of areas showing good space relationship. Tiles might be made for practical use, embodying such designs. Following this well known exercise might be others applying the same principles to the making of decorative flower and landscape studies in pencil outline. By giving to the class such topics as mountains, fields, and groups of trees; or hills, valleys, with a winding road in the foreground, students as a class will originate quite creditable studies. For the benefit of such as have little imagination, and to stimulate the interest of the entire class, it will be found helpful to have a number of photographs of mountain scenery and other landscapes, or reproductions cut from such magazines as *The International Studio*, *The Craftsman*, and *Pencil and Brush*. Such material, utilized on the basis of the principles will generally insure fairly good composition.

The illustrative material should be placed before the class at the beginning of the lesson. Students should be warned not to copy literally any one picture, but to profit by the contours of the mountains, in one, the character of masses in another, the lines of roads, the shapes of fields, etc. They should be required to make an original study embodying such elements as will go well together, to express their own conception.

These studies are best worked out in rectangles of different shapes, about three inches by five, or four inches by

six. The following rules should be observed:

1. Have all shapes different in size and character.
2. Have no line terminating in any corner of the rectangle.
3. Have no side of the rectangle divided into equal parts by the intersection of the lines of composition.
4. Use no unmodified geometrical shapes.
5. Have no prominent lines crossing each other.

Working out such compositions, carefully observing the rules, students will certainly master those principles which will illuminate his looking at pictorial art, give him guidance in picture study, and enable him to appreciate harmonious arrangement in everything.

These studies in pencil, when criticized and corrected by the instructor, may be finished to good advantage in gray flat washes of different tones; but the compositions are always of more interest to the student, when worked out in colors; and for this final exercise, it is necessary to have students understand thoroughly the meaning of neutral colors, and know how to produce them both by the addition of black to every color used, and by the use of complementaries, to reduce intensities.¹

In these decorative landscapes it is difficult to impress upon the student that it is not the aim to represent nature in a realistic manner with the pencil, but merely to show the shapes of the trees in outline; and that the study is to be finished in perfectly flat washes only,

¹A sure way to have the colors neutral, is to flow a medium gray wash over the entire composition, allowing it to dry before beginning with the colors.

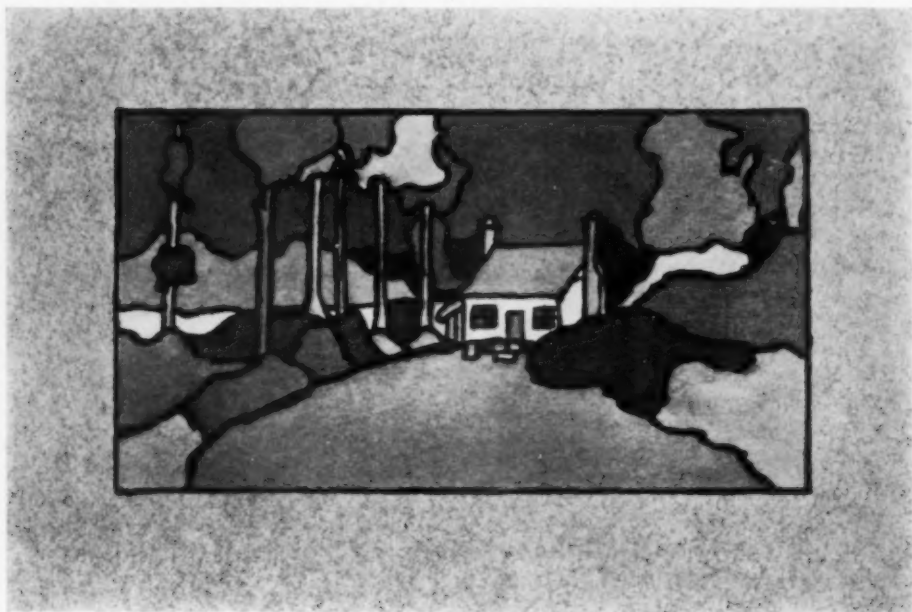


PLATE I. A composition worked out by a pupil under the direction of Mr. James.

with no attempt at shading or expressing accents.

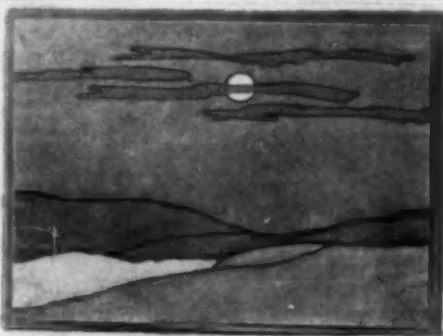
Since so much stress has been laid upon variety of shape in order to secure good composition, it is well to use color in a way that will not obscure the space relations. Contiguous areas should have a slightly different color; for instance, one range of hills might be finished in a neutral purple, and another in a bluish purple; one field in a yellowish green, and another in a bluish green. The wonderful variety of color in nature all about us, furnishes a precedent for such an arrangement, and the attempt to achieve it will in turn, send the student back to nature for new combinations.

A further element of interest may be added to these compositions by request-

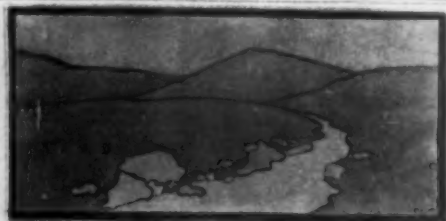
ing that the students represent, in the finished result in color, a certain phase of the day. As a result of this some pupils would use all colors of light values, showing early morning, while others would represent evening by the using of colors of sombre tones.

Finally, as a finishing touch and as a training in the careful use of the brush, it is best to emphasize the decorative quality of these studies, as opposed to realistic pictorial studies, by outlining all shapes in a clean-cut black line. This will bring out more clearly the variety of shapes used in the composition.

In the correlation of this kind of exercise with literature in high schools, as the title of this article indicates, I suggest that after the class has had



On the dry smooth shaven green
To behold the wandering moon.



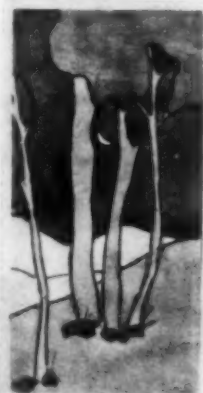
Beside the brook
Appeared a heap of straggling stone



Meadows trim - Shallow brooks and rivers wide,
Towers and battlements
Bosomed high in tufted trees.



In the twilight gloom apart
The tall trees seem
To whisper heart to heart



The tall trees seem
To whisper heart to heart



Behold the wandering moon
Riding at her highest noon.



Meadows trim shallow brooks rivers wide
Towers and battlements it sees
Bosomed high in tufted trees.

several of these landscape composition exercises, and the imagination has been stimulated and thoroughly awakened, the instructor ask the teacher of English to write out, or better still, to have the students in his classes copy, a few lines or parts of verses, from some familiar piece of literature, lines descriptive of natural scenery. The following lines from John Milton's *L'Allegro* will serve as examples:

"Mountains on whose barren breast
The laboring clouds do often rest";

"Meadows trim with daisies pied,
Shallow brooks, and rivers wide";

"Towers and battlements—
Bosomed high in tufted trees,"

"Hard by, a cottage chimney smokes
From betwixt two aged oaks,"

Or from John Milton's *Il Penseroso*:

"I walk unseen
On the dry green,
To behold the wandering moon."

These quotations should be written on the blackboard and the class asked to interpret them: in other words, the students should be requested to visualize the lines, and to illustrate them. Each should draw the picture which the words bring up in his own mind. I know of no better method to compel students to image than to ask them to create pictorially.

Pencil is the best medium with which to work out these compositions, in

which, needless to add, all the principles and rules governing space relations must be carefully applied.

Such exercises given to advanced students, or to those who have had at least two semesters of drawing, will bring forth original and interesting results.

After these sketches have been corrected, they should be traced or transferred to fresh paper, charcoal paper being the best on account of the grain. Great care should be observed that no erasing may occur on the final composition to be finished in color. Erasing ruins the surface so far as receiving water color is concerned. When the compositions are finished in flat neutral color washes, and again outlined clearly with a soft pencil, or with a thin black water-color line, the best results should be mounted as in Plate I. Plate II shows a few of the landscape compositions done by the fourth semester students of the Central High School, Birmingham, Alabama, interpreting certain lines from John Milton's *L'Allegro*.

Such drawings shown to the English classes always excite the keenest interest.

This kind of work, conducive as it is to the visualizing of literature, and beneficial to every pupil taking frehand drawing, will lay such a foundation that the more talented students will be enabled to undertake understandingly the more elaborate kind of pictorial art, in any medium, with a greater certainty of success.

BEAUTY, THE SECRET OF THE UNIVERSE,
GOD'S THOUGHT, THAT GIVES THE SOUL ETERNAL
PEACE.

William Winter.

Our Daily Contact with Beauty

By Morris Greenberg

Commercial High School, Brooklyn, N. Y.

"OUR JUDGMENTS OF ART AND BEAUTY, IN OTHER WORDS, HAVE NO RIGHT TO LIVE UNLESS THEY ARE RATIONALLY AND NORMALLY SOUND; THEY MUST BE VALID, HARMONIZE WITH THE TRUTH OF REASON. . . . BETTER TASTE MUST, THEREFORE, ALWAYS WAIT UPON MORE KNOWLEDGE."

Henry Davies.



Morris Greenberg

IN a previous article the writer attempted to point out ideas connected with the design and construction of a chair, and to show how these ideas might be discussed to develop taste in choice of

furniture—in the art, the manual training and the household arts departments of a school.¹ It was shown that sound construction should be the first consideration: that pleasing contour and nice proportions are essential; that ornament should never interfere with utility and comfort; that the amount and treatment of ornament depends on the material employed, and the use of the article; that ornamental accessories should be appropriately applied, and not overwhelm the surfaces of an object; finally, that there should be a general harmony among the various pieces of furniture in a room.

In the present article an endeavor will be made to deal with the principle last mentioned:—harmony, which is the basis of all art. One often sees principles discussed in connection with

pure design and the fine arts. Not enough, however, is said of the laws of beauty in their relation to objects with which the boys and girls come into contact, and about which these men and women of tomorrow will often be called upon to exercise discrimination. The foundations of taste must be laid in the school. Fuller development will come with experience, later in life.

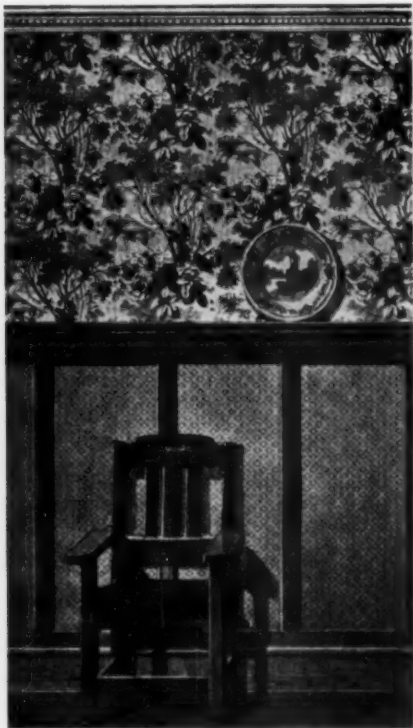
Let us see what may be done to give a lesson or two on harmony as a principle exemplified in objects with which we meet in our daily doings. For the sake of brevity no distinction will be made in this article between harmony and unity. Most of the things that man makes for his home and dress he tries to make pleasing to the eye,—beautiful, as well as useful. One of the ways of obtaining beauty is to have the different parts of an object "hold together," as do the units composing a good wall-paper design; another way is to have several objects which are to be seen together, pleasingly related in color, contour, and design, as in the case of the draperies, coverings and furniture in a room.

For adults or art-students the illustrative material might be selected from

¹October, 1914.

photographs of the best examples of classic architecture, historic ornament, and similar sources. At present, however, we shall study something more vitally related to the pupils' interests and more within their range of experience. We shall proceed from the known to the unknown, and shall refer to city

or town buildings, the school, the home, the prevailing styles in dress, etc. Periodicals shall furnish our text-books. Millions are spent annually in magazine advertisements and catalogues. A large number of people buy through these channels. Some take the attitude that because an article is pictured in a book,



(A)



(B)

PLATE I. It would be foolish to attempt to be dogmatic about principles of beauty. Allowance must always be made for personal choice. Yet most people will readily agree that, taking into account chair, dado, moulding, picture, and wall-paper, the arrangement in B shows better taste—more knowledge—than does the one in A. There is harmony between the simple chair, the plain paneling and the subordinate diaper pattern in the lower part of A. Combined with these, however, is a naturalistic design in the wall-paper, showing no unity with the lower section. Even the plate is out of place for more reasons than one.

In B the paper shows more restraint in design, does not "jump" from the wall, or overwhelm the other objects. It serves as a true background. The rectangular units in the frieze are transitional elements between wall and ceiling. Harmony of repetition is shown in a pleasing way. The curve in the top rail of the chair echoed, in a modified way, in the top of the picture frame, and in the panel moulding above it.

it is necessarily in good taste. Why not, then, study the illustrations from these various sources? A two-cent stamp will often bring an inexpensive but valuable book for study, in the shape of a catalogue.

Now for a few examples as to what constitutes harmony or the lack of it: Supposing that we have, in a dining-room, a set of craftsman furniture, and an "antique chair," with elaborate curves, be added to the same room. Evidently there would be a clash be-

tween the two types. They have almost nothing in common, as to contour, proportion, and treatment of parts. Or, supposing that in the room containing these craftsman articles, the walls be covered with a paper of elaborate curves, and much detail. Here, too, there would be no relation between the extreme simplicity of design in furniture, and the complex background setting. Surely a simpler wall-paper would be more appropriate. Again, imagine the effect of the elaborate paper

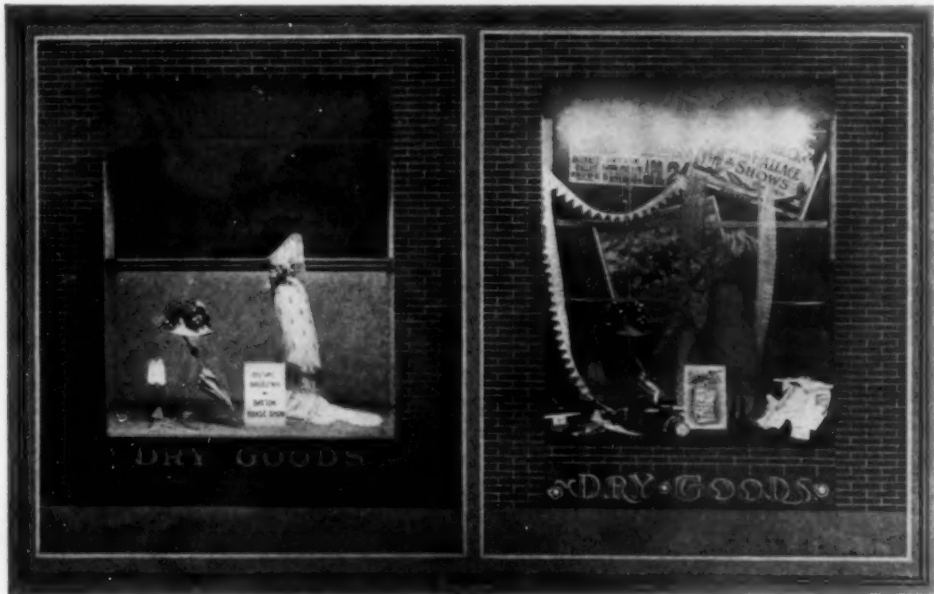


PLATE II. That taste is a valuable asset in business, is evident from the above illustrations. One of the essentials of beauty is order. This is entirely lacking in the window arrangement at the right. There is no attempt to get unity here. Lines are run in every direction without thought. The posters and bands of lace seem to occupy the most important place, and add to the general discord. It is probable, also, that all the principles of color harmony were violated. The design in the other window shows good taste. Restraint is exercised in every detail. Unity is the key-note. The lettering is simpler, and more easily read by passers-by. The dress is not lost in a maze of lace and ribbon, but easily dominates the other articles. Even the direction of the umbrella is interesting. Why? Needless to say the good taste shown in the placing of the objects does not apply to the flowers that load the hat. These reproductions are from a booklet issued by the National Cash Register Company.

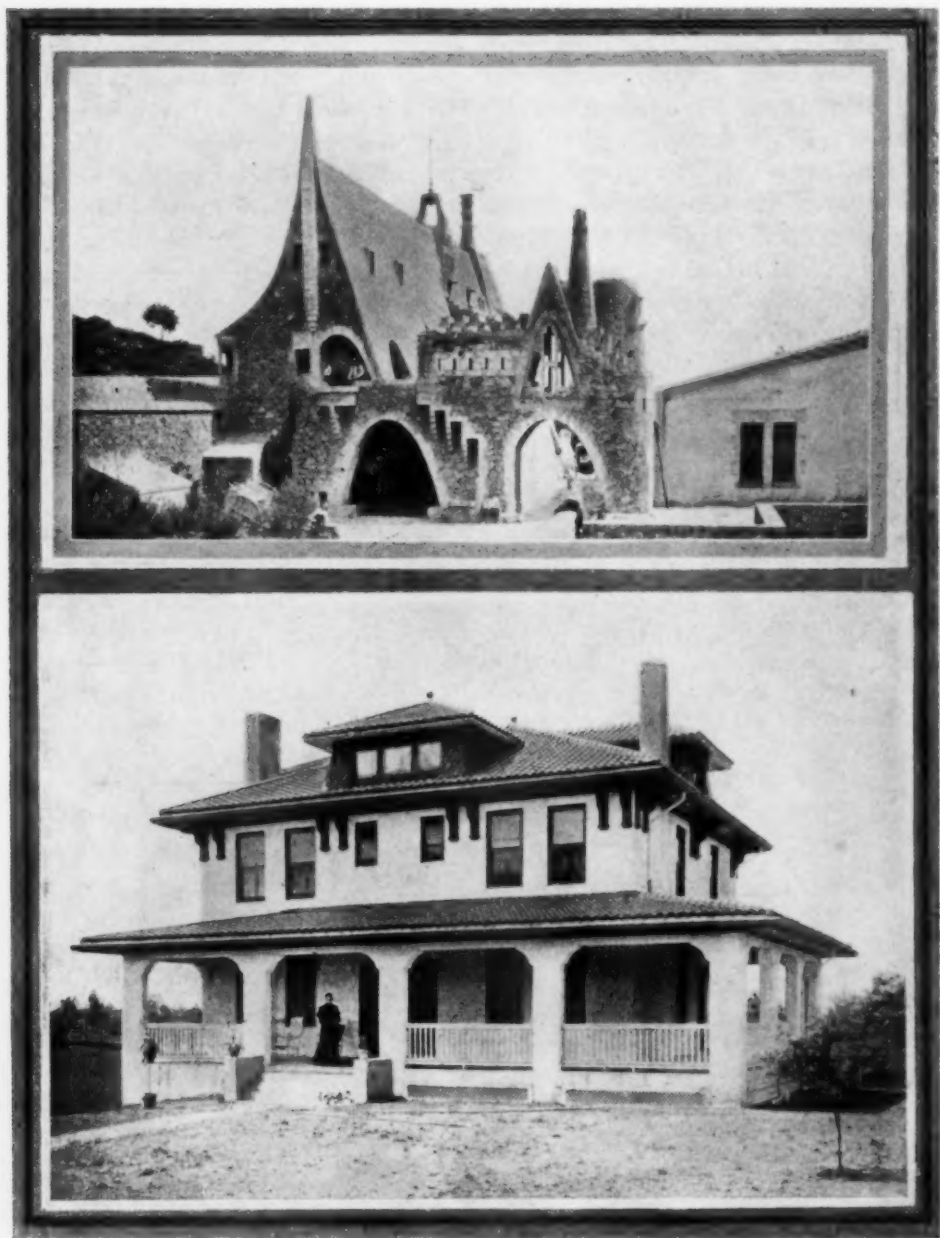


PLATE III. Professor Dow speaks of five ways of creating harmony of spaces: through opposition, transition, subordination, repetition, and symmetry. If we accept this classification, there is little harmony in the upper of the two buildings illustrated. The lower one, on the other hand, illustrates every one of the means mentioned. In the attempt, on the part of the

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design, just referred to, on a modestly framed reproduction of the portrait of Whistler's Mother or some similar subject. These simple illustrations seem evident enough; and yet, we see people buying single pieces of furniture, selecting wall-papers, and what not, without considering the question of how these will combine with the other articles in the same room. Each thing in itself may be beautiful. Yet when placed alongside of another object, it may cause a clash—a lack of harmony.

In schools where teachers are most zealous in an effort to beautify the classrooms, we sometimes see the principle of unity violated. Against a single wall surface may be found large portrait busts, tiny figures on pedestals, three-color reproductions, photogravure prints, examples of pupils' drawings, composition work—in short, a mass of unrelated things crowded together without order.

Not only is harmony a desirable element when different objects are to be seen in related positions, but the different parts and ornamental accessories of an object should agree. Refined and extravagant curves in the same article do not hold together. Too many shapes prominently displayed in a single surface tend to destroy the unity of the whole. Ornamental units belonging to different periods do not ordinarily combine well. The Acanthus leaf is

beautiful in itself and so is a Saracenic surface pattern; but placed together on a small surface, they form an incongruous combination. There must be some appearance of connection which, in this case, is lacking. The criticism of a sideboard in one of the Plates will show these points clearly.

Unity may well be illustrated in architecture. Pictures of buildings, and direct reference to local structures (tact required here) will yield ample subject-matter for discussion. The exterior and interior of a building consist primarily of a number of surfaces and openings. These may be so related in size and shape as to form a unified whole; or, harmony may be destroyed by the introduction of too many shapes, "ginger-bread" additions, or conglomerate styles of ornament in the details. The last is often seen in more costly homes, or in public edifices. Another interesting topic is the harmonious relation of a building to those adjoining it. In cities it is no uncommon sight to notice an ornate marble structure, surrounded by simple, weather-worn, brown-stone buildings; this combination makes the former appear cold, glaring, and gaudy,—and the latter, dark and uninviting.

To speak of color harmony in connection with dress is not within the province of a short article. The subject is well covered—as theory—in various

Catalan architect, to obtain some new effect, something not based upon past or present standards, he has produced a freak. Unity is entirely destroyed because the many spaces and openings have few elements in common. The structure seems to topple over. The concrete building, on the other hand, bespeaks good taste in every detail. Even the human figure gives an additional touch of beauty. It would be interesting for the reader to try and apply the five means of getting harmony in criticizing this building of which Gordon Sheppard is the architect. The upper picture appeared in *Vogue*.

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PEARS obtained the
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books. In the classroom the topic is most inviting. It is wonderful to see how much interest will be displayed by pupils when the subject of color in dress is discussed. John will endeavor to choose a tie more in harmony with the stripe of his topshirt, and with the shade of his suit. The "sporty" hat-band will be discarded for something quieter. The assorted collection of picture-buttons and pins on his coat will disappear. Mary will drop her gaudy hair ribbon, and wear something that "goes well" with the other colors.

So also with design in dress. It is useless for teachers of art to indulge in the favorite pastimes of decrying the evils of style—and evils there are. There is a deep-rooted demand for change in our natures. Periodic variations in the make-up of clothes, depending upon climatic, industrial, and social conditions, will always take place. The thing to do is to point out the principles underlying good dress, and to show how these apply to the best design of any style. The study of fashion pages in magazines, or, even better, of living models, will make it easy for pupils to understand that a hat thirty

inches in diameter is out of harmony with the average face, and extremely incongruous when combined with a snugly fitting suit,—no matter what the prevailing fashions may be. A waist very lavish in embroidery does not combine well with a plain skirt. There is a lack of unity here. Large zig-zag lines of the human figure. That even some of our richer people know little of laws of beauty can be seen by a study of the photographs of so-called society leaders, in the "smart" magazines.

The knowledge of a few principles in design is a valuable asset in business. A sense of harmony displayed, or the lack of it, is a factor in determining the type of customers attracted. One feels that there is something wrong with a storekeeper whose goods are arranged without order. To have wall fixtures, stock boxes, labels, draperies, etc., "go together" requires discrimination. Large department stores employ a staff whose business it is to make these places attractive to shoppers. Their window-dressers try to make a harmonious color combination, and a unified arrangement among the objects displayed for

(A) (Upper left hand design.) Every arrangement of type on a page creates a design. Here the compositor was a poor designer. The page is broken up into a number of unrelated and inharmonious shapes. These do not "hold together." Surely an advertisement regarding poster displays should be more artistic. It would be an interesting problem to have the pupils in a high school class try and re-arrange the subject matter into two or three balancing masses.

(B) (Lower left hand design.) The lack of unity here is quite evident. Too many "families" of type are brought together. The different sizes give the page an appearance suggesting restlessness. Contrast with D.

(C) (Lower right hand design.) Here there is no harmony between the violent lines of the border and the simple lettering enclosed. The latter also shows a lack of unity for reason suggested in B. Good work is spoiled through the ignorance of the laws of beauty.

(D) (Upper right hand design.) The border, inside spot, and lettering form a harmonious combination. There is nothing too much in this design. It bespeaks elegance stripped of extravagance. Mr. Goudy's work may always be studied with profit in this connection.



(A) (B) (C) (D) (E)

PLATE V. Before anything is read regarding this Plate, it would be interesting for the reader to try and choose the best and the worst dress from the standpoint of design. Someone said that every person is a design. If this be so, some people are pretty poor ones. Dress cannot be considered apart from the figure of the wearer. The lines must agree with those of the human body. In A they run in every direction. If the dress were the essential thing and the wearer a secondary consideration, the "creation" referred to would serve its purpose admirably. The hat is as daring as the rest. B is far better. The lines of the ruffled insert form pleasing transitional elements against the flowing lines of the skirt. Notice how well the hat "goes" with the face.

That taste must be cultivated, and that money is powerless to buy it, is evident in C. The dress and hat of the "society" leader at the left furnish a good illustration of all the "don'ts" in connection with dress. D shows fine feeling for simple lines. Here restraint and moderation are evident. What a pity that the three explosive elements in the hat should form the only note of discord in the combination! Cover these, and note the improvement. E may be daring or "stunning" but it is not beautiful. There is no harmony in lines, in shapes, or in the treatment of parts. Even the professional model wearing it cannot hide the poor design. The attempt to make figures appear tall, sometimes results in effects like this one.



PLATE VI. No matter what the dictates of style demand, one may choose a hat or a dress which will conform to prevailing fashion, and still harmonize with the face and figure of

(See top of opposite page) 674

the wearer. It is the extreme in style, the thoughtless adherence to it, and the lack of application to individual cases that result in such cumbersome "creations" as shown in A. There is no harmony between hat and dress. The face, small and delicate, is overwhelmed by the headpiece. Those in B and C are much better. Here the hat and face "go together." It is interesting to note that the hat in C would harmonize also with the dress in B.

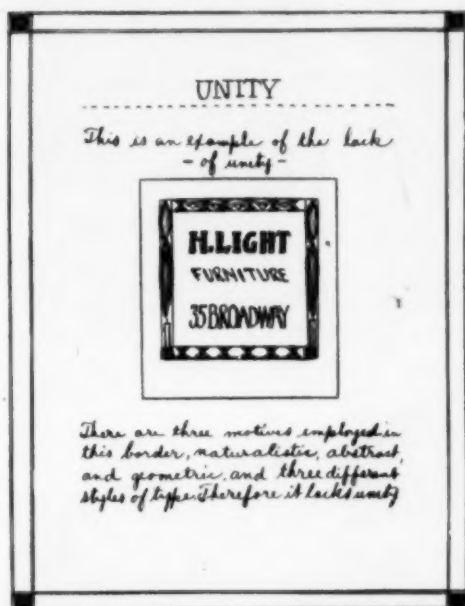


PLATE VII. A. A sheet from a pupil's note book on commercial design. The student drew the design and gave his own criticism of it.

B. One of several possible arrangements of pictorial subjects, pasted in note books and criticized.

public inspection. The city or town stores will yield ample material for study in this connection.

In advertising, the principles of beauty play an important part. Posters, street car advertisements, magazine pages, pamphlets, and business stationery will furnish abundant material for study. It is easy to see pages wherein the border does not harmonize in tone, or in treatment with the lettering it encloses. A renaissance design panel, for example, does not look well in combination with block lettering. Other cases will show a lack of unity in

the shapes of the subordinate masses. One still finds advertisements where Roman, Gothic, and old English type are employed indiscriminately on one page, under the guise of obtaining emphasis.

Since the topics discussed appeal to the reasoning faculty, it is desirable that the work suggested be not undertaken much earlier than the last school year. Otherwise, the subject-matter will be beyond the ability of the pupil. Experience will show that such teaching must be thorough, by requiring the students to express judgments about



(PLATE VIII. See opposite page.)

new examples. Careful questioning is necessary. That a little knowledge is a dangerous thing, will be evident when a boy or a girl is asked to apply the law of unity to something not previously discussed during the lesson. The mistakes made will probably result from a tendency to apply the principle too rigidly, or superficially, not making due allowance for the law of variety. For example, some pupils find fault with the back-rail of a chair because it has a slight curve on the upper side when all the other lines are straight, on the ground that the law of harmony is being violated. This curve really lends a touch of pleasing contrast to the object. Only extravagant curves would clash with the other lines. So, also, will a boy criticize an advertisement, because the type in which the firm's name is printed, or that used in the trade-mark, does not harmonize with the rest of the type on a page. Such deviation is permissible.

To be vital, such teaching should not be confined to mere discussion. To talk on harmony for a period or two and proceed to structure or some other topic is only doing half the work. Problems should be given to the pupils, and written answers required. A loose-leaf note book is admirable for the purpose. Needless to say, the arrangement of illustrative material and explanations should show a sense of design. The good draughtsmen might be encouraged to make sketches for illustration, and those not so able could obtain such material from periodicals and catalogues. The examples may be pasted in the book and accompanied by brief criticisms as shown elsewhere.

The following problems are given as types, to show how to make pupils think for themselves. Others will immediately suggest themselves to the interested teacher.

1. In any magazine or catalogue obtainable find a picture showing a

(A) Here is an article of furniture, probably not more than six feet wide, containing enough carving to decorate the front of a church. Think of the amount of ornamentation the other articles in a room would need to "go well" with this one. There is no harmony of type in the motives indiscriminately employed here. Human figures, animal forms (including dead game) plant forms, (highly and slightly conventionalized), strap work, and what not, are employed. Derived forms from various historic orders are used. The many shapes crowding upon one another give anything but a harmonious appearance to the effect of the whole. Here is shown knowledge of form, skill, craftsmanship, but no beauty.

(B) Whatever faults A possesses, there is at least honest workmanship in it. This may not be said of B. In the attempt to imitate its richer neighbor and obtain something "fancy," the "carving" is stamped on the wood. There is no harmony between shapes of the spaces and those of the units introduced into them. The same is true of the relation between the curves of the grain in the wood and those of the stamped units. The rigid vertical and horizontal lines do not combine well with extravagant and thoughtless lines. This piece shows "the false effort to be fine."

(C) Here is a more modest and more useful article. The buffet is divided into a number of harmonious divisions. To get vanity a few simple curves are used. It is almost certain that had the designer wished to add a slight amount of carving he would have employed it with more restraint than that used in B.

dress which is in harmony with the hat, or one where both show a sense of unity in design.—A high school problem.

2. The pupils are shown a number of frames, and a reproduction of Mona Lisa or any other subject. They are asked to write their choice of frame for the special picture and to give a reason. This problem admits of several interesting variations.

3. The wall-space above a book-case is 6 ft. wide and 4 ft. high. Draw such an area to scale and diagrammatically represent a one, two, or three picture arrangement within this area, so as to obtain a sense of harmony of space-relation. This may be made one of the term's design problems.

4. Members of A class are each given one or more cards, on each of which is mounted a reproduction of some piece of furniture. A number of wall-paper specimens varying in design are hung in the front of the room. The pupils are asked to choose a design most appropriate for the type of furniture given

them and to write reason for their choice. The local dealer will supply a wall-paper sample-book.

5. The drawing teacher ordinarily has a large number of pieces of pottery. A committee of a few pupils may be asked to choose a dozen pieces from among these, and group them into one to two harmonious units on a desk or shelf, corresponding to a show-window arrangement. This is done before school hours, and the class criticizes the arrangement from the standpoints of shape and color harmony.

6. From any source obtain a picture of a room interior, mount it on a sheet, and give a brief criticism of it. This is for more advanced students in the high schools.

7. Obtain an advertisement from any source, showing any of the three following:—(a) harmony between border and type; (b) between illustration and type; (c) a violation of unity through conglomerate styles of type.

HOW SHALL WE, WHO LIVE IN THIS NEW COUNTRY, GET ON IN A KNOWLEDGE OF ART AND DEVELOP IT FOR OURSELVES? FIRST, WE WOULD SAY, TO OPEN OUR EYES TO THE NATURAL BEAUTY WE HAVE IN AMERICA, AND TO TAKE CARE OF ITS PRESERVATION, FOR NATURE IS THE ARTIST'S STOREHOUSE OF BEAUTY AND HIS INSPIRATION. WE CAN DEMAND THAT ALL OUR PUBLIC WORKS AS BUILDINGS, ROADS, PARKS, ETC., SHALL BE BEAUTIFUL IN DESIGN; WE CAN DEMAND ALSO, THAT THE ARTS HAVE AN EQUAL PLACE WITH THE SCIENCES IN OUR PUBLIC SCHOOLS.

Ella Bond Johnston.

A Rural School Problem

By Luella Fay Maynard

Supervisor of Drawing, Harwich, Mass.



Luella F. Maynard

COMING to country supervision after years of service in an up-to-date city, and after years of close association with its school life, the first lesson impressed upon me was this: *It is folly to undertake to present in one year in one room all the lines of work that are carried on successfully in one year in the ordinary city school room.* Stress can be laid upon one set of topics one year, upon another the next, but much must be eliminated, essentials must be definitely determined, and little save fundamental principles taught.

A consideration of essentials brings us at once to the bed-rock on which rest the reasons for teaching drawing. The reasons that existed for such teaching when the Massachusetts Normal Art School was established in the early seventies still exist and carry more weight today than ever. That school was founded because certain men believed that the manufacturing industries of the commonwealth demanded not only skilled mechanics but artistic workmen, artist artisans who could feel beauty and express it in the product of their hands.

The value of the cultural side of drawing, apart from its relation to the

industries, is universally recognized by our foremost educators. Properly taught it is a dominant factor in any education that aims to enrich the life of the individual by increasing his capacity for appreciation and enjoyment.

The latest projects for industrial development by means of vocational training demand most practical forms of art education. General courses in the elementary schools must give the boy or girl who is to enter vocational classes fundamental principles that can be focused and related to these especial lines of work.

Does it seem a far cry from the vocational schools of the manufacturing districts to our country schools? The relationship may appear vague and far fetched but it exists and its possibilities are ordinarily in the hands of the supervisor of drawing.

In most communities the forms of industrial training best adapted to local needs have not even been considered nor has time been found for anything beyond the routine work of the drawing schedule. During the transition period when superintendents are trying to decide what can be wisely eliminated from the old time curriculum and what features introduced that will help send out stronger, more self reliant boys and girls with initiative and the staying power that holds on to the

finish, the drawing teacher holds the strategic position. Splendid possibilities are in her hands in these country schools, possibilities which the young city-bred supervisor often fails to grasp.

Back in the old farmhouse of the inland towns and along our shores are most interesting boys and girls of many races, Scandinavian, Slavic, Latin, children who say, "I speak American at school and to my brothers and sisters." Four-fifths of the school population in some country districts are children of the later immigrant class. They love beautiful things and in power of graphic expression easily outstripped most of the native stock. To us it is given to create ideals for these children.

One of the most fascinating and difficult problems is the genuine country school where six grades, sometimes eight, are seated in one little room. The very room, perchance, where in the past devoted teachers have awakened dull minds and stimulated brilliant ones by visions that have led out and on to larger fields of labor. In such rooms from ten to thirty children are to be taught something of all the subjects required today. Probably one hour and a half per week can be given to drawing. What can be done under these conditions? Much, by a teacher with a grasp upon the situation and with power to make the older pupils self-reliant and eager to draw at all times and occasions from everything about them. Pupils from these schools of many grades when led by a teacher of personal power, enter the village grammar schools at no disadvantage and their constructive work is often of a superior quality.

The hardest problems are presented by the elementary schools of the two-room type. In the upper room there may be forty or more pupils and four or five grades, the highest grade to be prepared for the high school. Can these pupils of such widely varying capacity work profitably together? No. Yet much depends upon the preparation of the class that came up from the fourth grade. If the primary teacher was more than alive and her children are proud to be "upstairs," they swing into line after a little special instruction and keep pace in a fashion. It pays, however, to teach the lower grades separately when models or simple objects are first studied. The gifted pupils may often work alone with half an eye upon them while class work proceeds in the usual order. Patience, skill, determination, and the united efforts of the supervisor and the room teacher will carry these classes forward and produce results as gratifying to the pupils as to their teachers.

Work in buildings having primary, intermediate and grammar rooms is comparatively easy. Three grades in one room are a joy after five have been taught during one period. One learns how to keep the ninth alert and lift the seventh at the same time. The gap between the fourth and sixth is usually bridged in a short time but the beginners in the primary room require special attention before they can work to advantage with the older pupils.

Our country schools must always lack much that stimulates and develops the nature of the child of the city. Some good architecture can be pointed out in nearly every city. Beautiful examples



A Country Schoolroom, West Barnstable, Mass. Children drawing from the windows. And an old upstairs room in Barnstable Village with the children all happily at work.

of design in all lines of applied art are to be seen in the shop windows. The museums with their treasures call up visions of other lands and times and master minds speak from canvas and marble. All these beautiful creations of man are beyond the knowledge of our country children but, on the other hand, they live where there are wide horizons, distant hills with the delicate coloring of spring, ever changing tones on these hills under the summer skies, pastures and swamps that in autumn give one the thrill of mediaeval glass, wide expanses gleaming with winter snows, bounded by sombre woods, wonderful sunsets with shining waters for the fortunate dwellers by the shore, flowers, leaves, bare tree-trunks, their silhouettes clearly outlined against the sky. All nature's beauty surrounds the country child and he responds to it to a greater degree than is realized. The little ones often take secret delight in it all and even the big boy likes it in his own way. Never could the product of man's hands rival in perfection of coloring and beauty of detail the night moths as they tried their wings in the science room adjoining our drawing room last June. Man-made pageants pass before

the child of the streets but the never failing procession of the seasons brings new delights daily to the country child whose appreciation of coloring is constantly deepening.

The country high school brings closest touch with pupils. One cannot deny that the many difficulties encountered in them hinder systematic work. In many cases instruction must be given in the regular schoolroom, or in a recitation room, and all traces of the lesson removed at the end of the period. The time limitation, usually forty-five minutes, one period per week, is a great drawback, for only time gives strength to high school courses. Where the work in drawing is sufficiently strong to be worthy of a credit or half a credit it commands the respect that it lacks to-day in many schools. Yet there is no more interesting work in the whole range of supervision than this of the country high schools. After the first year of reinforcing principles and discovering the attractive and profitable lines of study for each boy and girl the work is easily adapted to the individual needs and abilities and good preparation given for trade, art and technical schools or for the college entrance examinations.

“A NATION IS ONLY WORTHY OF THE SOIL AND THE SCENES THAT IT HAS INHERITED, WHEN, BY ALL ITS ACTS AND ARTS, IT IS MAKING THEM MORE LOVELY FOR ITS CHILDREN.”

Seeing Pictures Out of Doors

By Henry Turner Bailey



Henry Turner Bailey

NAT BERRY and I were out for a sketch in Old Scituate. The day was perfect. We had hired a horse such as artists like. The owner had said as we were about to start, "There's one thing about this animal I think I ought to tell you. He's slow. He'll bring you home all right, but you'll have to start a little early." We had started early, and had jogged along, mile after mile, too happy

to stop to paint anything. Suddenly, Mr. Berry exclaimed, "Hold up; here's the bulliest sketch I've seen today; let's tackle it." I have made a copy of it as Plate I. What is there about this subject that suddenly moved Berry to action?

An analysis of this composition reveals an element which, more frequently, perhaps, than any other is to be found at the heart of what is commonly known as the picturesque. That element has been called *variety*, and *rhythm*, and *sequence*, and *repetition*, and several other things. Perhaps no one word is adequate to define it. I call it sometimes *repetition with accent*, or *rhythmic*



PLATE I. Old Turner House, Scituate, Mass. Notice the variety in gables, chimneys, trees and windows.



PLATE II. (a) A façade of the Parthenon.



(b) The façade with columns equally spaced.

grouping, or variety within unity. However named it is a fundamental quality in all fine art, whether architecture, sculpture, painting, poetry, or music.

One reason the front of the Parthenon is fine is because it presents a *rhythmic* series of spaces between its columns as shown at a, Plate II. The colonnade is "phrased" like a passage in music; it presents a varied emphasis, like a line of poetry:

"I come to BURY CAESAR, *not* to praise him." It is not like C, a monotonous repetition, that might be continued indefinitely, like a modern colonnade.

Look at the Discobolus of Myron, Plate III, 1. See how the curve of the head is repeated in the curve of the discus, and in the great sweeping curve of the whole figure from the knuckles of his right hand to the heel of his left foot.

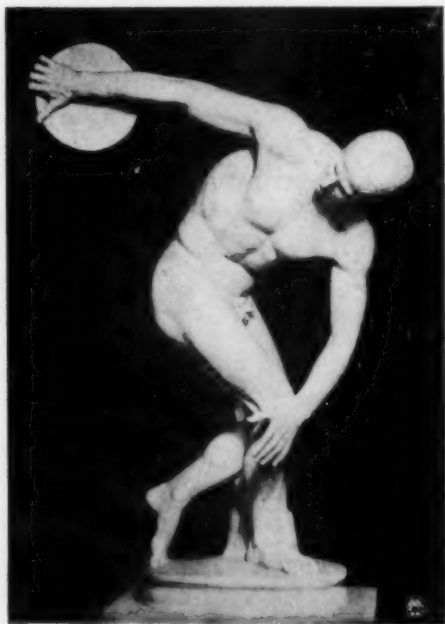


PLATE III. (1) The Discobolus of Myron.



(2) The Moses of Michelangelo.



PLATE IV. An etching, "Moonlight," by Everett Warner. Unusually rich in rhythmic sequences.

Look at the Moses of Michelangelo, Plate III, 2. Think of the lines of a seated figure, side view. Now see how those lines are echoed in front view, in the line from the nose, down the beard and by its principal mass across to the right hand, then downward by the forearm and tablets; and again, larger, from the left shoulder downward, across by the forearm and on downward by the drape to the left of the exposed right leg.

See the "Moonlight in Montreuil," by Charles Everett Warner, Plate IV. Think of its triple rhythms, orderly sequences of measure. Here are eight of them, the widest or largest or darkest member of the group being named first:

- (1) Houses, sky, foreground.
- (2) Roofs, sky, light portion of wall.
- (3) Dark street, dark portion of wall, sidewalk.
- (4) Wide house wall, medium house wall, narrow house wall.
- (5) Highest house (at the right), medium height (at the left), lowest (in the middle).
- (6) Biggest mass on roof (the gable at the left), medium (the gable on middle house), smallest (the chimney on top the right hand house).
- (7) Three pairs of openings in walls: (largest in middle house), medium (in house at left), smallest (in house at right).

(8) Three arrangements of openings: Equal but different, side by side; unequal, side by side; unequal, one above another.

There are other orderly sequences in this picture, but these are the most obvious.

Similar sequences, orderly varieties of measure, of character, of values, of colors, occur in every beautiful object in nature. Look at the common leaves. Plate V. Notice the sequence of size in the lobes; in the spaces between the lobes, as clearly defined by the mechanical enclosing lines; of the lengths and thicknesses of the veins; of the areas enclosed by the veins.

The rhythms in leaves account for similar rhythms in the decorative foliage of every style of ornament. Look at Plate VI. Greek, Roman, Byzantine, Romanesque, and Gothic forms, all derived from the acanthus, exhibit

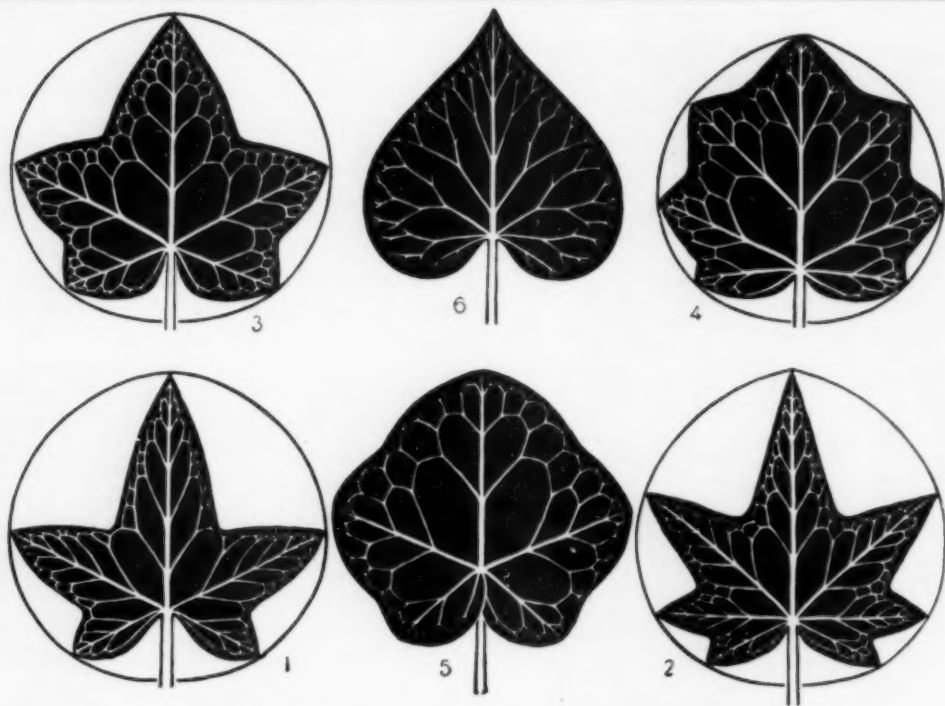


PLATE V. Some leaves by Meurer showing natural rhythms of measure.

consistent rhythms of sequences of shape, size, position, deflection, notan, and light and shade. Look at your own hand, or in this particular case, at Mr. Davis' hand, which he has kindly sketched for us as Plate VII. The numerals in line A indicate the sequence in lengths of digits; in line B, the sequence in the normal widths of spaces between the digits; in line C, the sequence in the thickness of the digits. In every hand there are other orderly sequences of measure in the lengths of parts between joints, in the wrinkled areas at the knuckles, in the sizes and shapes of the nails,—never anywhere two alike.

An orderly variety within unity, is the rule everywhere. When the variety becomes so great that it destroys the obvious unity of the whole, as in the

modern new-art doorway, Plate VIII, the thing ceases to be fine. Compare it with the Colonial doorway from an old house on 7th Street, Philadelphia, shown in the same Plate.

A knowledge of this fundamental characteristic of beautiful things will help one in seeing pictures out of doors. Look for a *rhythmic series of similar elements, which the eye can take in as a whole*. Eight typical groups of this kind are shown in outline in Plate IX, all traced from well known landscapes by acknowledged masters.

Everybody who sees the "House of Seven Gables," Salem, exclaims, "What a picturesque old house!" Yes it is. And why? Because, among other reasons, it is so rhythmical. Take the view of it shown in Plate X. The

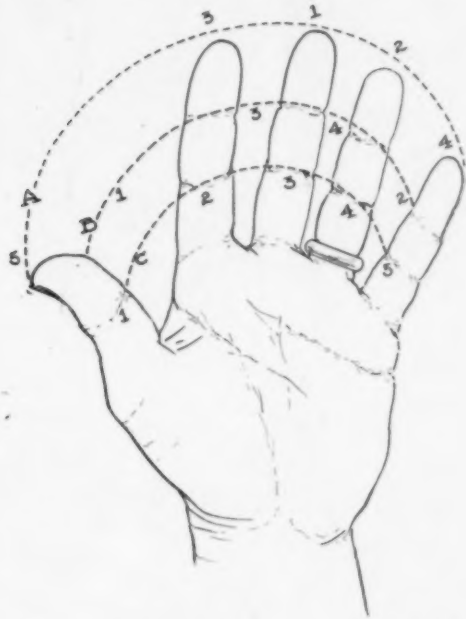
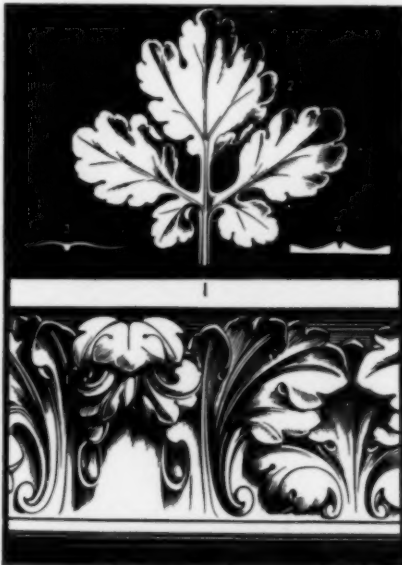
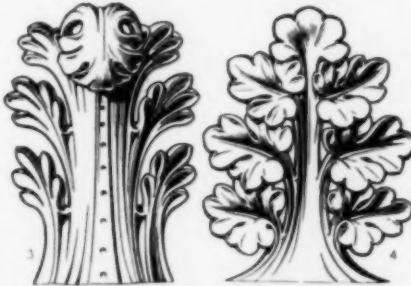
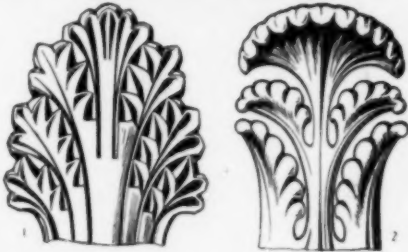
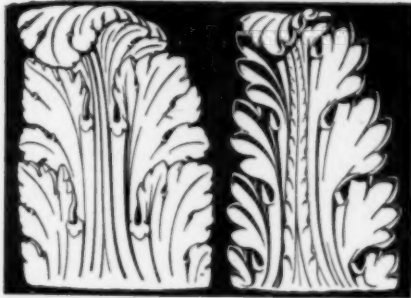


PLATE VII. Three of the many rhythms displayed by the hand.

gables may be numbered in order of size or sharpness: 1, narrowest, at the extreme left; 2, under the simple chimney; 3, under the complex chimney; 4 at the right; 5, largest, next the first one. The apparent widths of vertical walls, numbered from left to right would be: 1, 7, 3, 4, 5, 6. The apparent heights of gables numbered in the same way would be: 4, 5, 1, 2, 3. Then notice the rhythmic sequence in the windows from the ground floor upward. Nothing does so much to cheapen and make ugly the modern house as windows of uniform size throughout. The importance of variety within unity, as an element of beauty, receives still further emphasis in the windows of this famous old house.

PLATE VI. Historic foliage illustrating orderly sequences of various elements.

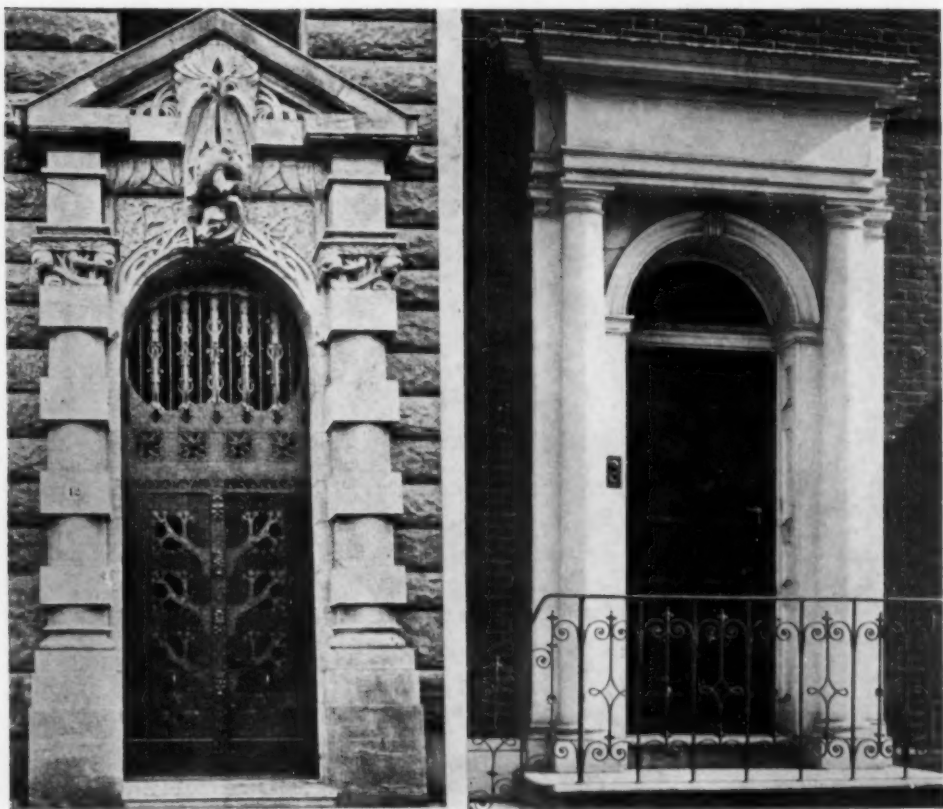


PLATE VIII. A contrast between a modern German doorway and an old Philadelphian doorway. In the first variety has triumphed over unity. In the second the unity of the whole is evident; the variety adds charm and distinction.

Which is more interesting, the attic window in the largest gable, or the chamber window, partly open, at the extreme right? Or, again, the window nearest the center of the picture, or the one at the right of the door under the sign board?

Everywhere and always, in form, in notan, in color, that object is most beautiful which exhibits the greatest consistent variety within an obvious unity.¹

The amateur must achieve *unity in form* though he have to work on squared

paper to be sure of it. Michelangelo can retain unity in form even when he decorates a Sistine ceiling. The amateur must achieve *unity in color* though he have to hold to a monochromatic harmony to be sure of it. Tintoretto can retain unity in color even when he paints a Miracle of St. Mark.

If your work, whatever it be, possesses *unity*, you are an artist. Your greatness as an artist is measured by the amount of variety you can put into your work without destroying that unity.

¹ In the case of a single object, a cylinder, standing, within a rectangular enclosing line, for example, the aim is to establish a similar rhythmic sequence among all the elements—rectangle of cylinder, of enclosing line, of foreground, of background areas to right and left. "Space relations" are rhythmic sequences in areas.

Looking intelligently for pictures out of doors will reduce the amount of drudgery required indoors to achieve beauty in the realm of pictorial art.

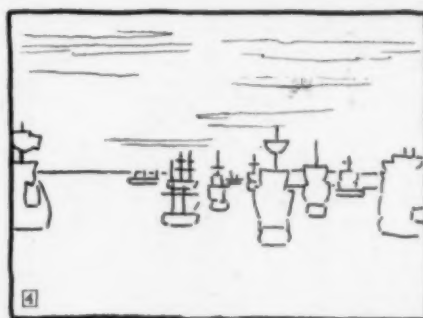
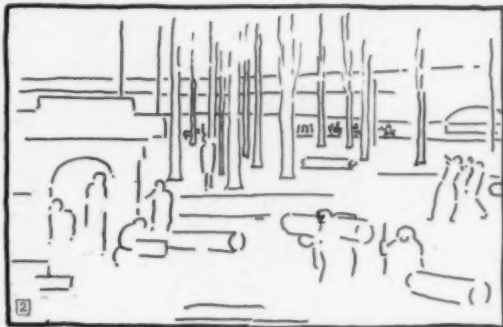
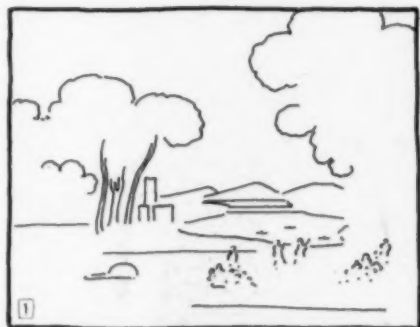
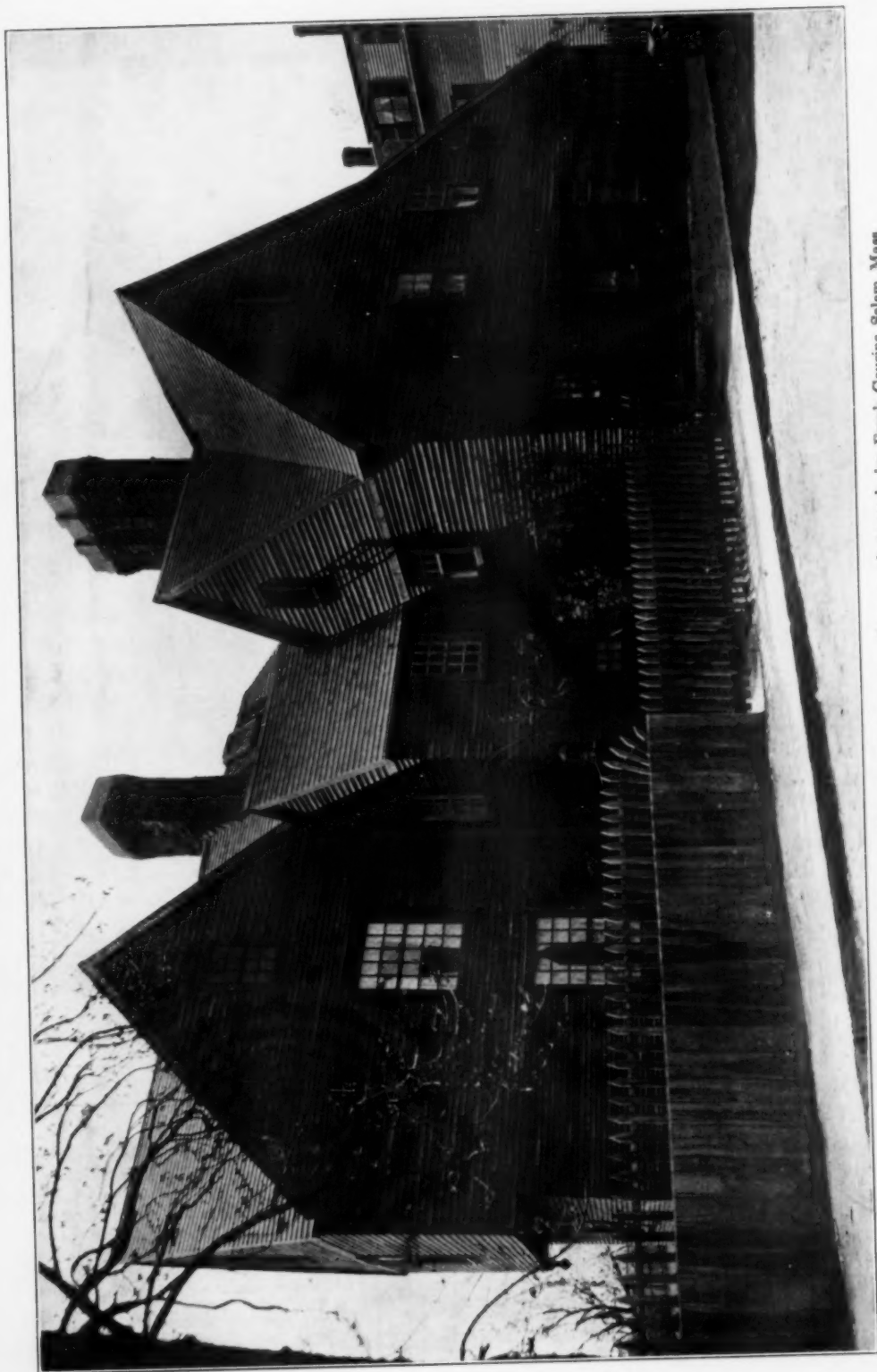


PLATE IX. (1) *The Mill*. By Claude Lorraine. Masses of foliage, trunks of trees, parts of the mill, areas of water, contours of mountains, groups of people, plans of foreground and boats in the distance are all triple. (2) *Winter*. By Puvis De Chavannes. Each series (tree trunks, distant figures, foreground figures, logs, horizontal markings in the landscape) presents a natural orderly rhythm from smallest to largest. (3) *The Village of Bequingy*. By Rousseau. One rhythmic sequence is to be seen in the trees, another in the gables of the cottages, a third in the clumps of foliage dotting the foreground, a fourth in the people. (4) *Twilight at Valparaiso*. By Whistler. The two principal sequences are in the shops and in the clouds. (5) *Spring*. By Corot. This picture shows everything in pairs,—a large mass and its echo. (6) *Dido Building Carthage*. By Turner. The rectangular masses of architecture constitute one series, the rounded masses of foliage constitute another.



The House of Seven Gables, the scene of Hawthorne's romance. From a photograph by Frank Cousins, Salem, Mass.

SOMETHING BEAUTIFUL

Art in Our Older Cities

WELL informed architects and a few other people of taste have long recognized the fact that in the older cities of the United States, like New Orleans, Charleston, Baltimore, Philadelphia, New York, Providence, Boston, Salem, and Portsmouth, not to mention a score of smaller towns along the Atlantic seaboard, some of the best architectural art in our country is to be found. But coldly appreciated locally, it is frequently allowed to deteriorate, and sometimes to disappear altogether, before the purblind march of "improvement."

Mr. Frank Cousins, one of the most noted of Massachusetts photographers, has for thirty years been making photographic records of these fine things. He now has more than two thousand original negatives, and is constantly adding to his collection. The five subjects reproduced herewith will give a hint of this treasury of beauty, now for the first time generally available for school use. Historic houses, homes famous for their beautiful gardens, houses having a reputation for beauty of mass or of detail, charming interiors, exquisite furniture, graceful wrought iron, all the elements that reflect the taste and skill of the craftsmen of the Colonial period, have been forced to

record themselves within Cousins' magic camera for the delight of thousands of beauty-loving people who could never see the originals.

Prints from these precious negatives, are now being purchased widely by architects, museums, schools, and private collectors.¹ Such prints are invaluable in teaching, whether the specific topic be constructive design, the history of handicraft in the United States, or merely the appreciation of beauty.

Plate I shows the interior of the kitchen in the Samuel Fowler House, Danversport, Mass. It is as consistent in character as the most celebrated example of any "Louis" period, and carries with it a certain primitive sincerity as welcome as a crisp winter morning. Below it is a hand-wrought mantle from the Hancock-Clarke House, Lexington, Mass. Such fine proportions, such temperate reserve in effective armament, give the thing an elegance and vivacity quite lacking in that German doorway shown on page 688. In the presence of such good breeding as the mantle exemplifies the wall paper seems plebian and impertinent.

Plate II shows a Colonial doorway in Philadelphia. Such a subject will repay the closest observation and the most thoughtful study. The rhythmic repe-

¹The School Arts Publishing Company of Boston has recently made a special arrangement with Mr. Cousins which makes it possible to offer these prints to supervisors and teachers of drawing, design and handicraft, at a price never before heard of.



PLATE I. Primitive and Colonial handcraft, New England.



PLATE II. Colonial handicraft in Philadelphia.

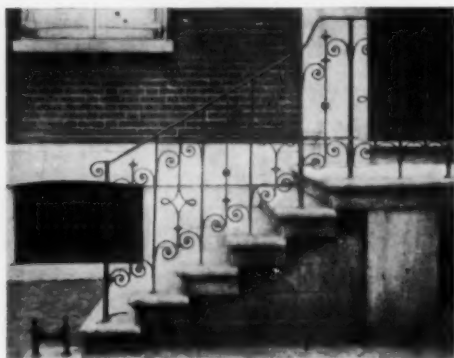


PLATE III. Some excellent wrought iron work by a smith of a previous century in Philadelphia.



PLATE IV. A handsome piece of Chippendale in Philadelphia.

tition of rectangular and curvilinear elements; the alternation of substantial and lace-like character, of plain and ornamented surfaces; the happy ordering of stone, brick, wood, iron, and glass, into an esthetic unity, show this to be the work of a master. Plate III shows wrought iron work from a house on Spruce Street, Philadelphia. Three units of design are most skilfully combined, with charming modifications, to produce the grill: a rod with four spirals, a rod with a crest and an interlacing, a rod with a crest and a rosette. Notice how the first unit is enlarged as a post to strengthen the terminal point and the point of transition from oblique to horizontal. How cleverly the spirals

are related both above the stairs and above the platform! The cleverest transition is that at the angle of the handrail. How well the thing holds together as a whole!

Plate IV shows a fine piece of Chippendale furniture. It seems to have the masculine strength of Mission combined with the feminine grace "Adam!" Notice how the ornament strays over into structure in the brackets, and how the straight lines of the structure invade the ornamental areas as a background pattern. "Harmony appears when the elements have something, at least, in common," as Dr. Ross puts it. When shall we learn that?

NO ACT IN BEAUTY'S SERVICE DONE,
WITH HOMAGE OF THE HEART AND BRAIN
FOR ALL FAIR THINGS BENEATH THE SUN,
WAS EVER DONE IN VAIN.

William Winter

WHAT THE LEADERS ARE DOING

Good Ideas from Everywhere¹

THE JOY OF GOD MUST BE UNLIMITED CREATION, THE SPECIAL JOY OF MAN IS LIMITED CREATION, THE COMBINATION OF CREATION WITH LIMITS. MAN'S PLEASURE, THEREFORE, IS TO POSSESS CONDITIONS, BUT ALSO TO BE PARTLY POSSESSED BY THEM; TO BE HALF-CONTROLLED BY THE FLUTE HE PLAYS OR BY THE FIELD HE DIGS. THE EXCITEMENT IS TO GET THE UTMOST OUT OF GIVEN CONDITIONS; THE CONDITIONS WILL STRETCH, BUT NOT INDEFINITELY. A MAN CAN WRITE AN IMMORTAL SONNET ON AN OLD ENVELOPE, OR HACK A HERO OUT OF A LUMP OF ROCK. BUT HACKING A SONNET OUT OF ROCK WOULD BE A LABORIOUS BUSINESS, AND MAKING A HERO OUT OF AN ENVELOPE IS ALMOST OUT OF THE SPHERE OF PRACTICAL POLITICS. THIS FRUITFUL STRIFE WITH LIMITATIONS, WHEN IT CONCERNS SOME AIRY ENTERTAINMENT OF AN EDUCATED CLASS, GOES BY THE NAME OF ART. BUT THE MASS OF MEN HAVE NEITHER TIME NOR APTITUDE FOR THE INVENTION OF INVISIBLE OR ABSTRACT BEAUTY. THE AVERAGE MAN CANNOT CUT CLAY INTO THE SHAPE OF A MAN; BUT HE CAN CUT EARTH INTO THE SHAPE OF A GARDEN; AND THOUGH HE ARRANGES IT WITH RED GERANIUMS AND BLUE POTATOES IN ALTERNATE STRAIGHT LINES, HE IS STILL AN ARTIST; *because he has chosen.*

G. K. Chesterton.

WORK, during the last month of the school year, is sure to be patchwork. Odds and ends must be taken care of. The Good Ideas herewith presented are therefore somewhat miscellaneous, having to do with the closing of the term, the coming vacation, and the beginning of a new year's work next September. Suggestions for the first fall work in all grades will be given in the September number of the SCHOOL ARTS MAGAZINE. Our plans for the new year will make it possible for every subscriber in the United States and Canada to receive the magazine hereafter on or before the first day of the month.

I TALLY is a game children from four to ten love to play on rainy days—and at other times, too. Plate I shows a tally sheet. Have the children draw in silhouette things that pass, in the order in which they first pass, and use the sheet to check up the numbers of each kind of thing passing on a given day or hour. Another form, good for the whole vacation, is a booklet with one page devoted to each kind of thing. Then the record can be kept for an

hour any day, and for another hour another day, and the records may be compared.²

TOY BOATS, a whole fleet of them, can easily be made as shown in Plate II, designed and drawn by Wallace E. Hackett, Reading, Pa. A piece of soft wood a half-inch thick is good for the hull. Holes may be bored to receive the masts, or pins forced through from below and the masts set upon them. Use paper for the sail and flags.

TRAVEL PICTURES. Not all city children can go into the country for the summer; not all country children can go to the Panama Exposition, or to Japan, or to Europe for the summer (nobody wants to go to Europe *this* summer, anyhow), but all can take delightful journeys abroad by reading and studying pictures. Plate III shows the work of second and third grade children in the Grant School, Bellevue, Pa. Such work has great possibilities. Plates IV and V reproduce eight post cards from a set by a French artist, that had great vogue in Paris a few years ago. Black in the Plates was black in the originals; the

¹The Editor invites contributions to this Department. Brief accounts of successful projects accomplished, with samples of pupils' work will be promptly acknowledged and if published will be paid for in cash. Send them addressed—The Editor, SCHOOL ARTS MAGAZINE, 120 Boylston St., Boston, Mass.

²A block of I-Tally sheets may be bought from the School Arts Publishing Company for ten cents in stamps.

SOMETHING TO DO


The School Arts Publishing Co. BOSTON

with things that pass.


Date

Check thus:
 IIII IIII etc.
 count 5, 10, 15.


1




2




3




4




5




6




7




8




9




10




11




12



13



14



Name

PLATE I. Tally sheet for playing I-Tally, a popular game for little children.

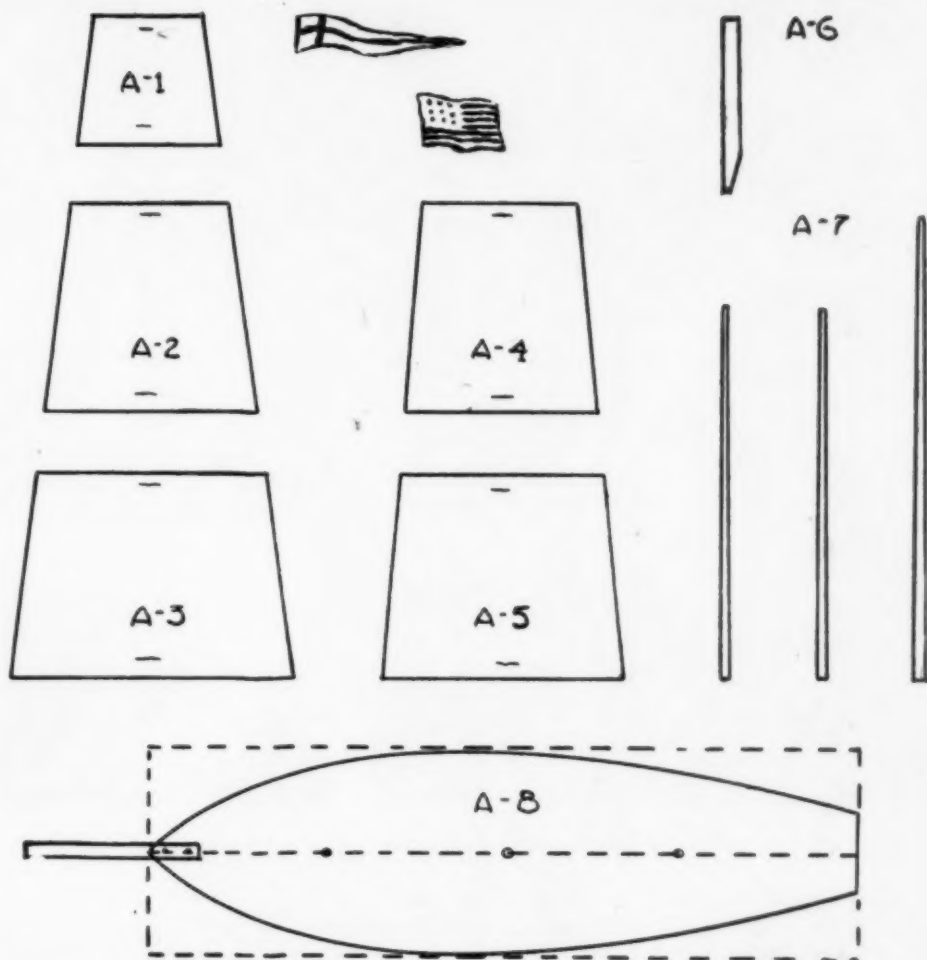


PLATE II.

MODEL OF THE "CONSTITUTION"

A-1, A-2, A-3, upper middle and lower sails of middle mast. A-4, A-5, upper and lower sails for fore and aft masts. A-6, bowsprit. A-7, the three masts. A-8, a plan of the hull of the boat. Make everything just twice or three times as large as it appears here.

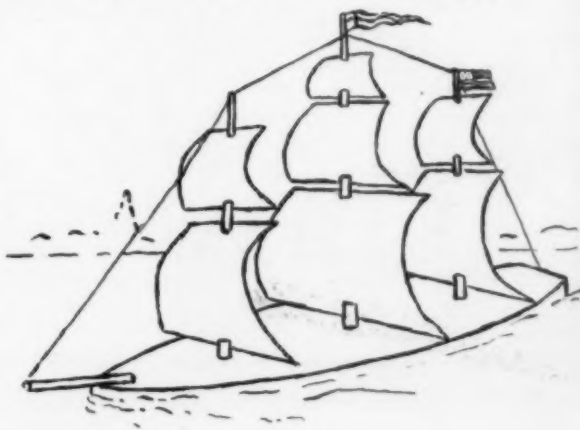




PLATE III. Originals furnished by Miss E. A. Stephen, Supervisor of Drawing, Bellevue, Pa.

darkest gray in the Plates was vermilion (R 5-10)^a in the originals; the middle gray was Y-R 6-1; and the lightest gray was Y-R 8-5. Try that combination of colors in a poster, making use of a local subject, and see how effective it is.

A VACATION BOOK. Take nine sheets of paper 6" x 9" and fold them as shown by the dotted lines, Plate VI. Place them inside one another and sew them in the crease. The front outside cover (first leaf) is shown at 4, and the back at 3; the second page of this first leaf, the cover, is left blank. The third page (first of second leaf) is shown at 2; the next to the last inside page of the book is shown at 1. (The last inside page is the inside of the cover sheet.) The fourth page (behind the title

page) is left blank. July 1, comes at the top of page 5 (third leaf); and July 2, in the middle of that page. July 3, at the top of page 6; July 4, in the middle of page 6; etc. Resolve to put *something* in this book every day during July and August. Write something you did, draw something you saw, as Mr. Davis has shown in his picture of the vacation book.

A VACATION TOY. Children like things that work. Plate VII shows a water-wheel or sand-wheel designed by Mr. Frank G. Sanford, and made by dozens of boys. Use two old tin cans, a piece of tin or zinc, some box boards, and a piece of baled hay wire. Fig. 1 shows the completed mill, front view; Fig. 2, the mill side view. Fig. 3 A shows how to lay out the wheel; B and C, how to cut it; and Fig.

^aSee Mr. Munsell's "Vertical Charts." Wadsworth, Howland & Co., Boston.

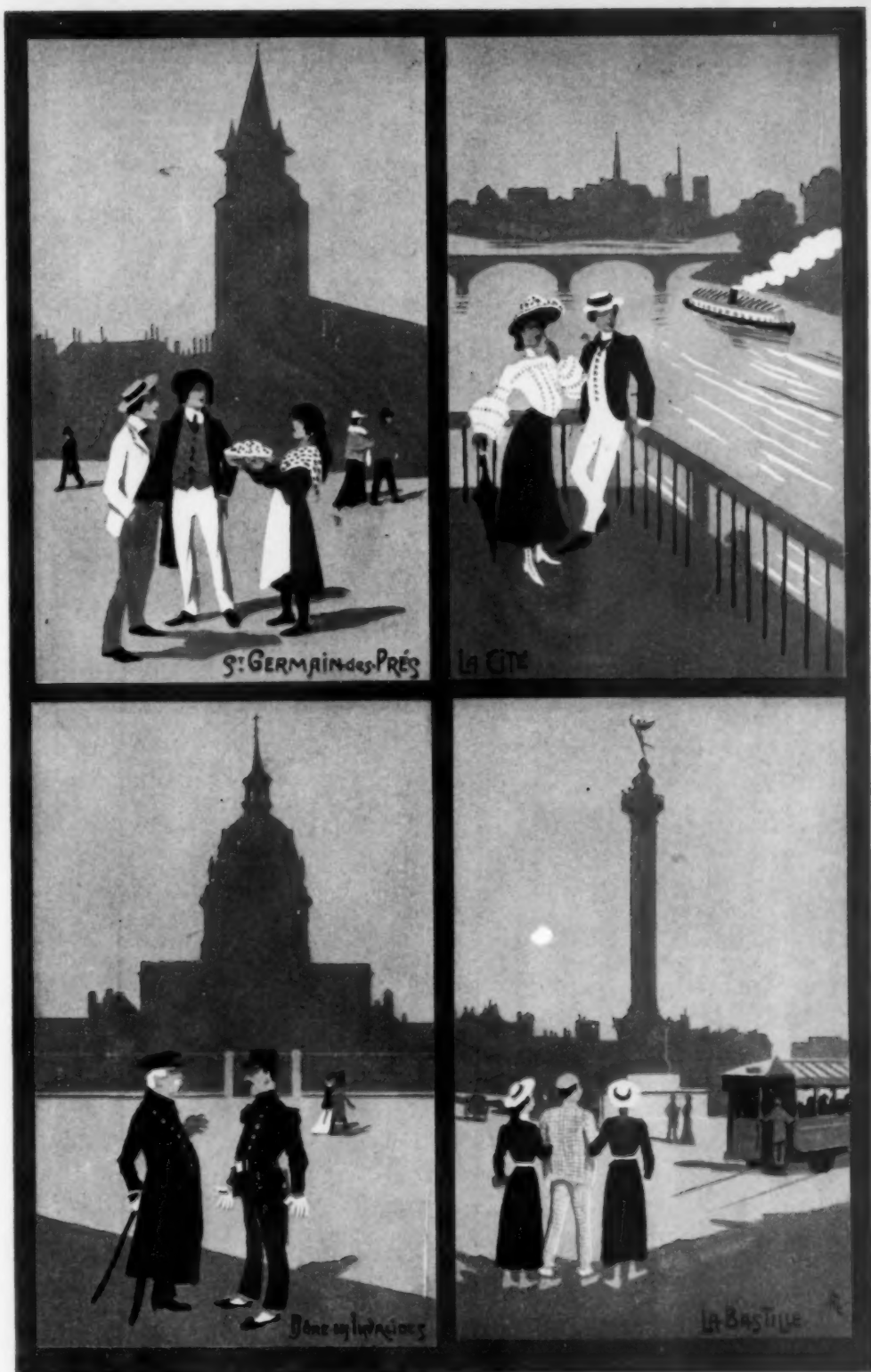






PLATE V. Four more post cards in the same series. These are suggestive of how local subjects may be used in the making of posters.

<p>✂ ——— AUG 28 ——— ✂</p> <p>✂ ——— AUG 29 ——— ✂</p>	<p>I am _____ years old</p> <p>I spent my vacation in _____</p> <p>I go to School at _____</p> <p>My favorite pastime is _____</p>
--	--

1

2

	<p>MY VACATION BOOK</p>  <p>JOHN SMITH</p>
--	---

3

4

MY VACATION
BOOK.
1915.



5



PLATE VI. Try this with children from four to ten years old and see how they like it.

WATER OR SAND WHEEL

FIG 1

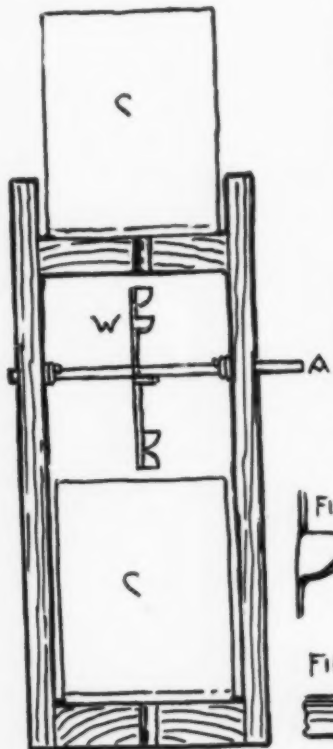


FIG 3

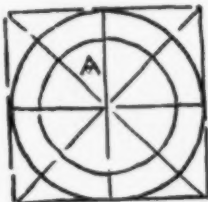


FIG 2

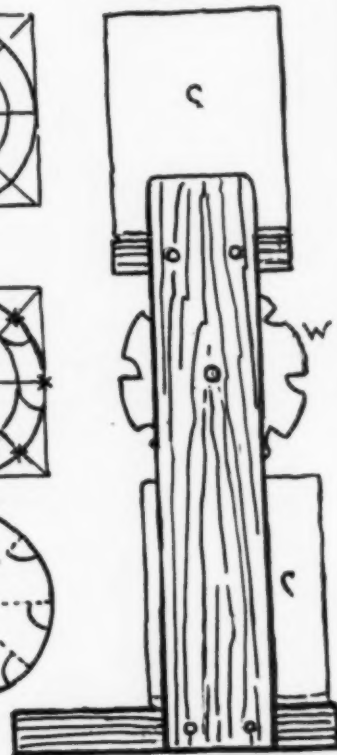
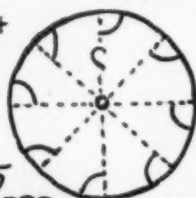


FIG 4



FIG 5



FS.

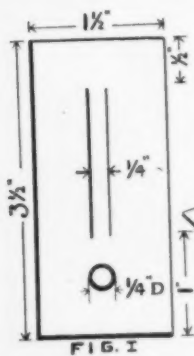


FIG. II

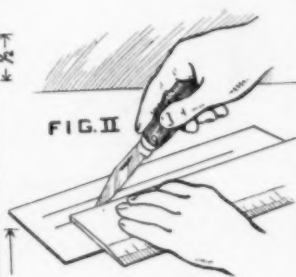


FIG. III

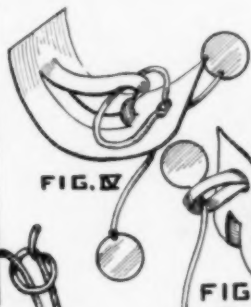


FIG. IV

FIG. V

FIG. V

PLATE VII. A toy that will work and a puzzle that will work anyone who tries it for the first time.

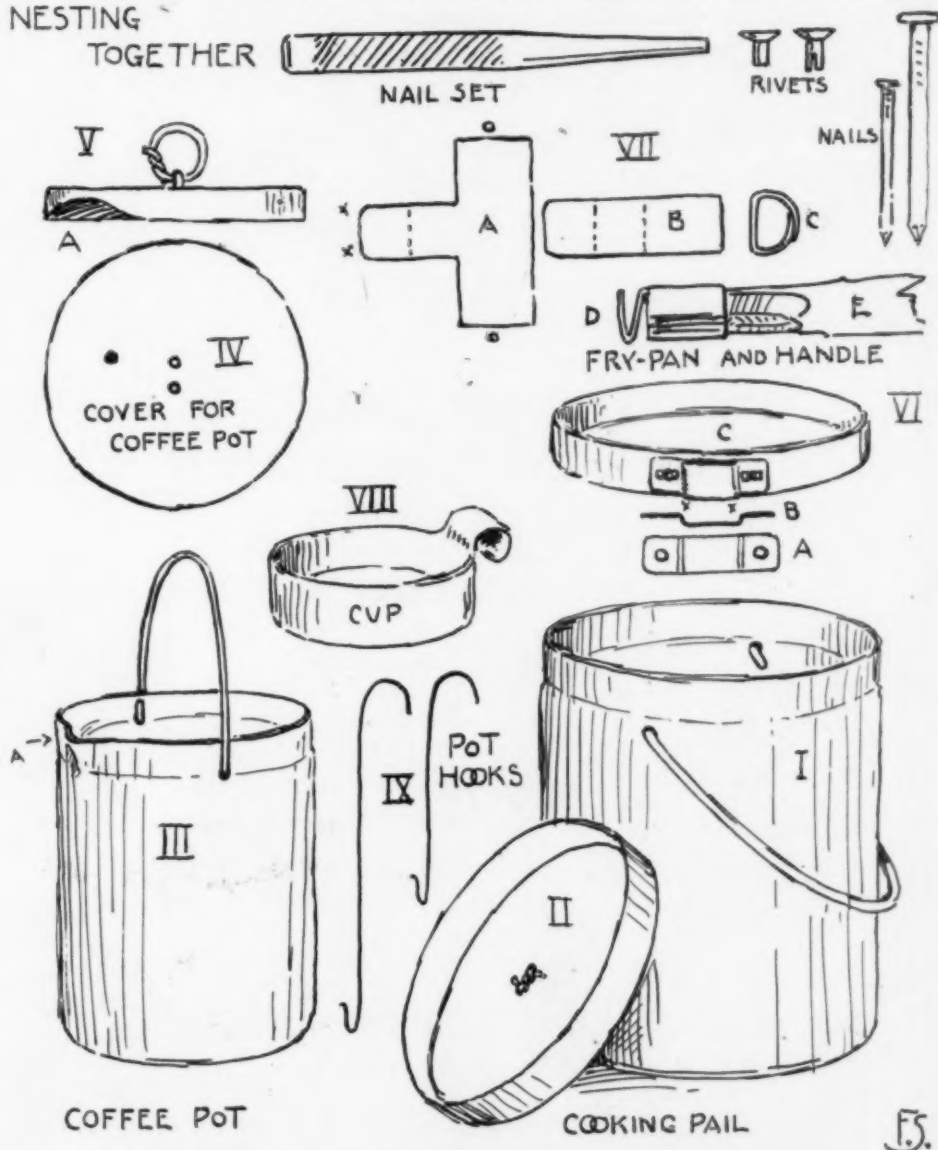
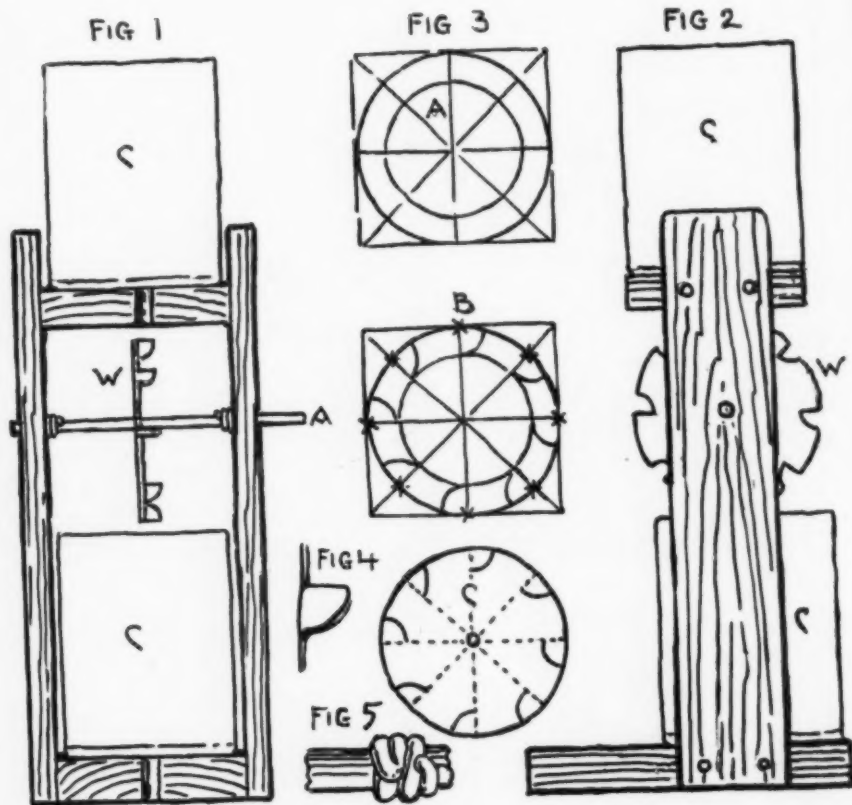
COOKING PAIL • COFFEE POT • PLATE • FRY PAN • CUP • POT HOOKS
NESTING TOGETHER

PLATE VIII. Some inexpensive utensils for cooking meals out of doors,—something every boy should learn how to do.

4, how to bend the paddles. The wheel, W, has to be soldered to the wire A, Fig. 1, and something wound around the axle, as shown at Fig. 5, to keep it from slipping out of the

frame. Another way to make the wheel is to bore a larger hole in the middle, tack the wheel to the end of a big spool from which the other flange has been whittled, put against the other

WATER OR SAND WHEEL



FS.

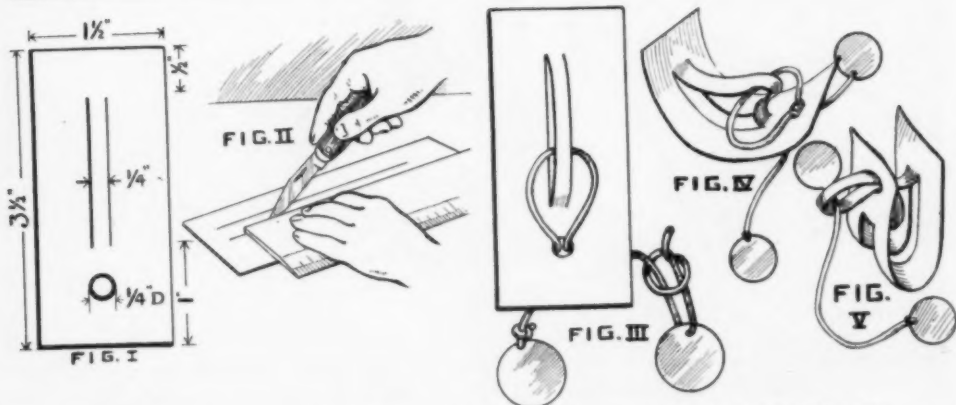


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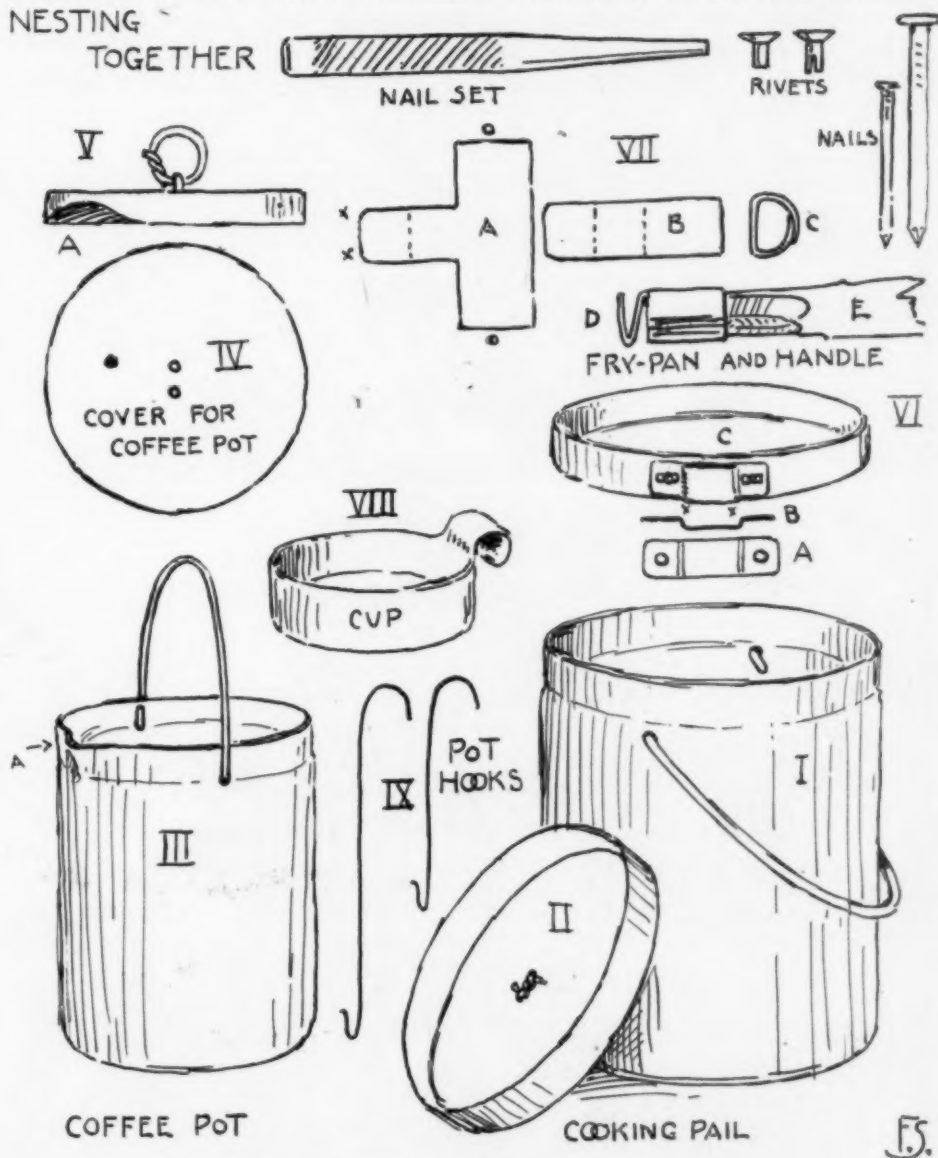
COOKING PAIL • COFFEE POT • PLATE • FRY PAN • CUP • POT HOOKS
NESTING

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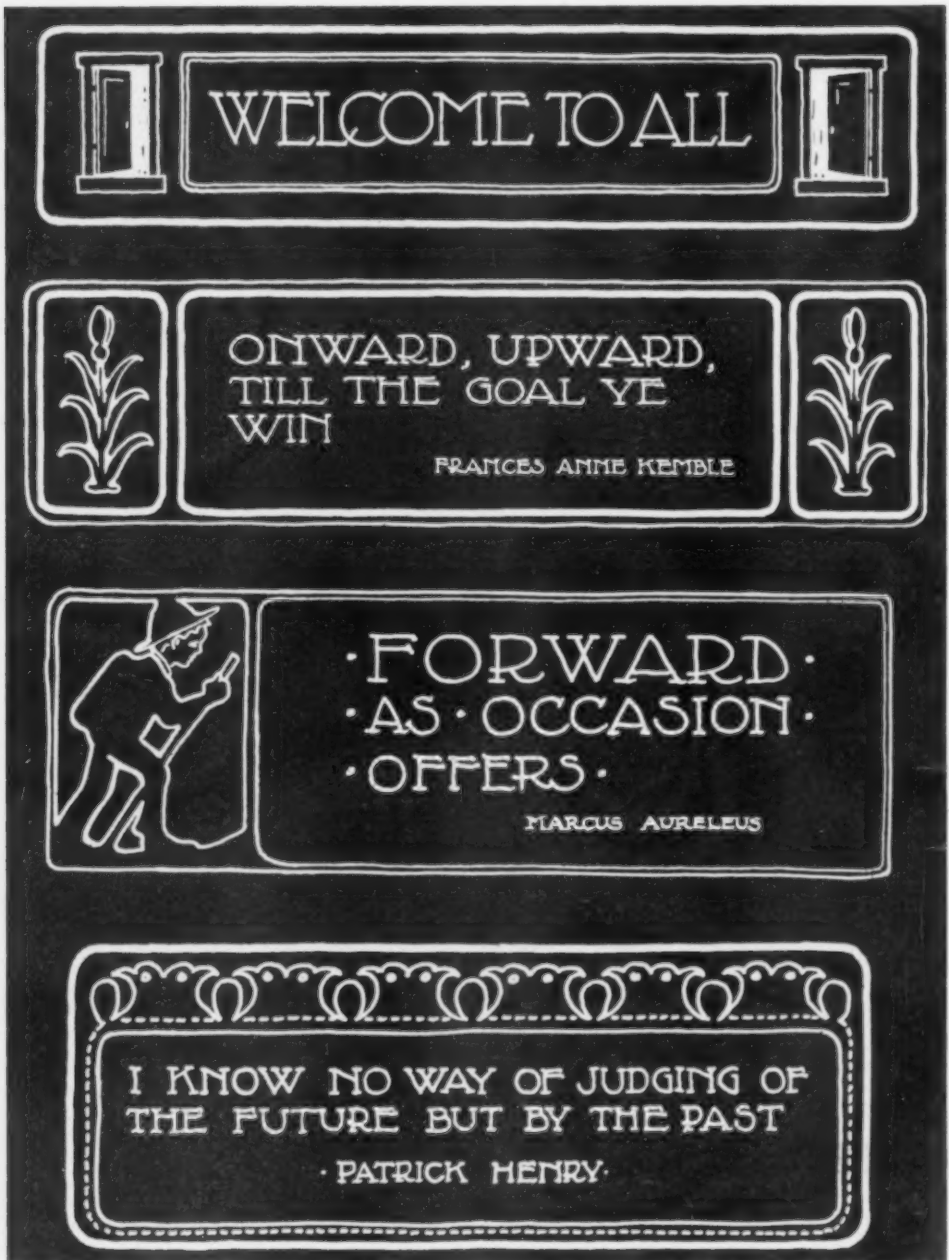


PLATE IX. Four designs for the blackboard when parents and friends are present for term-end exercises.



Fig. 1.



Fig. 2.

CAMP COOKING KIT. This kit can be made from tin cans of various sizes. An old pair of shears, or better yet, a pair of "bow-snips," will cut the tin easily. The rivets can be had for a cent from a tin smith. The illustrations make plain the processes. A child has missed one of the red-letter joys of life who has not cooked and eaten a meal out of doors.

TERM-END MOTTOES. Four of these designed by Mr. Bailey and drawn by Mr. Davis, are given on Plate IX. They are simple enough for a child to copy. "Welcome" is expressed by the open door; "Onward and Upward," by the growing plant; the double vision, backward and forward, by the Janus-faced bird alternated with the egg; "Forward" by the tramper. Such mottoes should be



Fig. 3.

PLATE X. Three hobby-horses,—all equally gentle and efficient.

side of the wheel another spool, from which one flange has been whittled, and then thrust the wire axle through, so that it fits tight in the frame. Upon this the wheel can revolve. A hole in the bottom of the can, C, allows for the passage of the water or sand to run the mill.

A VACATION PUZZLE. The Strap-and-String puzzle shown on the lower part of Plate VII is one that any bright boy eight years old can make. Figs. I and II show the size and shape of the leather and how it should be cut. Figs. III to V, show how to string-up the puzzle, and how to work it. The circles are discs of cardboard three-quarters of an inch in diameter. The original of this came from Mr. C. N. Stone, Newton Highlands, Mass.

placed on the board opposite the seats of the visitors. Color might be introduced in the border lines or other ornamental details.

HOBBY HORSES. Three good-natured and unwearable steeds are shown in Plate X. The first is as old as the hills, almost. Cut the head from a board, add leather ears, bore a hole for the reins, and nail on the stick. The second is a novelty from Pueblo, Colorado. A photograph of this animal "a model of the wooden horse that captured Troy," was kindly furnished by Elsie Leitch Bowman. Cardboard was used for the head. Cut two alike and paste them together down to the dotted line. Spread the lower parts and tack them to the horse. The third charger was designed by Mr. Bailey. Nail the head to the

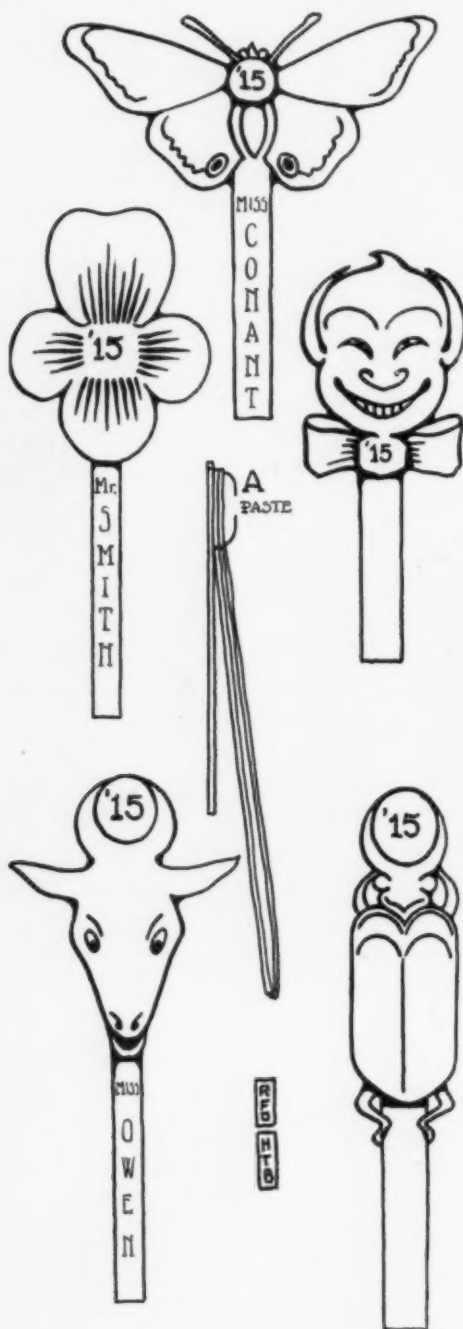


PLATE XI. Place cards for the class luncheon which may also be worn as souvenirs of the occasion.

board from beneath; tack on the ravelled-string tail; slip the board through any rocking chair that Mother says may be used, and ride away to Banbury Cross or anywhere else you please.

CLASS LUNCH FAVORS. The Idea for favors such as those shown in Plate XI, came from Miss Flora M. Redmond, Supervisor of Drawing, Niagara Falls, N. Y. Draw and color the symbol and cut it out. Paste the doubled strip to the back as indicated at A. Add the name of the guest. Such favors will serve as place cards, and may then be worn by drawing the strip through the button hole of the lapel, or by fastening with a pin through the back half of the strip. The symbol used should, in some way, be appropriate to the class.

TRAMP RECORDS. A booklet made like that described as a Vacation Book might be made by the older children, to serve as a record of the discoveries of tramping trips. The records might be in writing, in the form of sketches or drawings, or they might be photographic, if a camera is available. What a handsome book it would be if filled with photographs of birds' nests, such for example as that reproduced as Plate XII, a picture of a robin's nest in a scrub oak, made by Mr. Nash of Pueblo, Colorado. What a cozy nest! What a happy composition! What a charming dapple of dark and light! Or the book might be filled with photographs of trees and shrubbery exhibiting decorative effects, such, for example, as those shown in Plate XIII from originals by Miss Shannon of Warrensburg, Mo. Such studies gathered during the vacation will furnish ideal material for use next fall in the making of decorative landscapes.

LANDSCAPE STUDIES. The Tramp Book might contain such drawings as those shown as Plate XIV made by pupils from thirteen to fifteen years old in the public schools of Minneapolis. The originals were sent to the SCHOOL ARTS MAGAZINE by Miss Roberts, Supervisor of Drawing.

Plate XV shows another lot of studies by pupils in Portland, Oregon. These were kindly furnished by Miss Esther W. Wuest, Director of Art for the city. Here is what Miss Wuest has to say about them:



PLATE XII. One of the most beautiful homes a robin ever had. From a copyrighted photograph by Herman W. Nash, Pueblo, Colorado.

What a joy to view a beautiful horizon from a school window! The changing effects of color in the passing seasons and times of day, the ever varying cloud forms that traverse the skies, presenting a variety of decorative arrangements with wonderful rhythm of line—all these things are ever ready to greet the eye of the pupil who chances to glance from his lessons. Does he really see the beauty, whether it be that of a clouded sky, a group of buildings, a wooded hill, or factory chimneys?

One of the most important things that we drawing teachers must do is to train an appreciation of the beauty close at hand. The boys and girls of our land should learn to see the pictorial element in the familiar objects amongst which they live.

Oregon is especially favored in what may be termed a decorative country. Tall pines and firs lift "their lofty spires" into the skies, giving dignity and repose to the subtle coloring of the landscape. Varied mountains or ranges of hills with lesser hills, rivers and roadways in the foreground, offer splendid suggestions for designing a composition.

Our grade pupils have taken delight in using these nature subjects, emphasizing the essentials, eliminating the details, and rendering the compositions in a decorative treatment for practical purposes.

Pencil sketches and notes are made from the windows. These suggestions are made in terms of decoration. The same arrangements are rendered in line, value, or color,



PLATE XIII. Some unusual tree photographs. By Elizabeth W. Shannon, Warrensburg, Mo. Such material has many uses in the schoolroom.



PLATE XIV. Five good decorative landscapes by boys and girls in Minneapolis under the direction of Miss Roberts, Supervisor of Drawing.

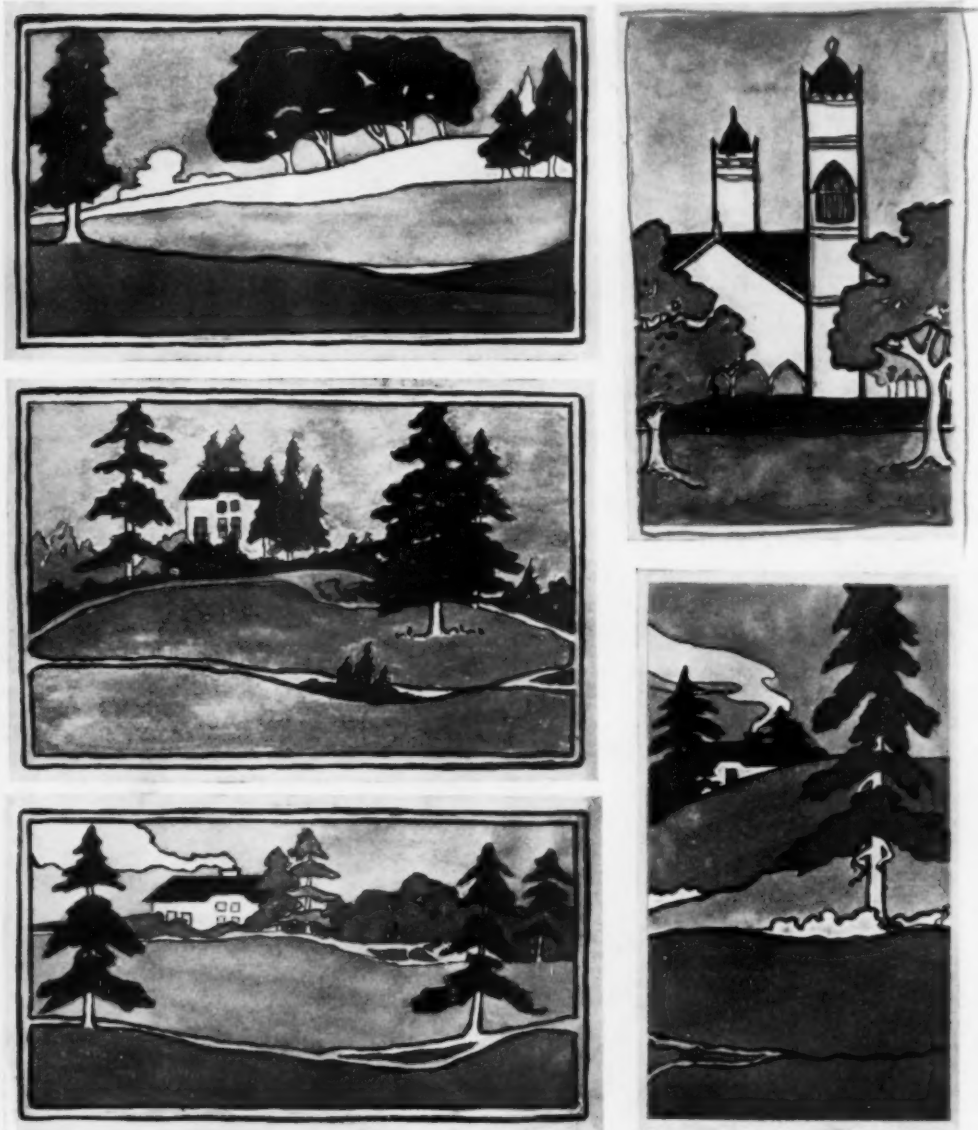


PLATE XV. Five good decorative studies of landscapes seen from the schoolroom, by pupils in Portland, Oregon, under the direction of Miss Esther Wuest, Supervisor of Drawing.

according to the purpose for which they may be used,—in connection with lettering for poster work, in book plates, and in other problems.

Views from the windows of one's own home are often quite as picturesque and suggestive.

METAL WORK is not too difficult to be carried on at home, on the kitchen table. Of course, a work bench in a shed, or in your own room, is better. One can be made of a big dry-goods box. Plate XVII shows some simple

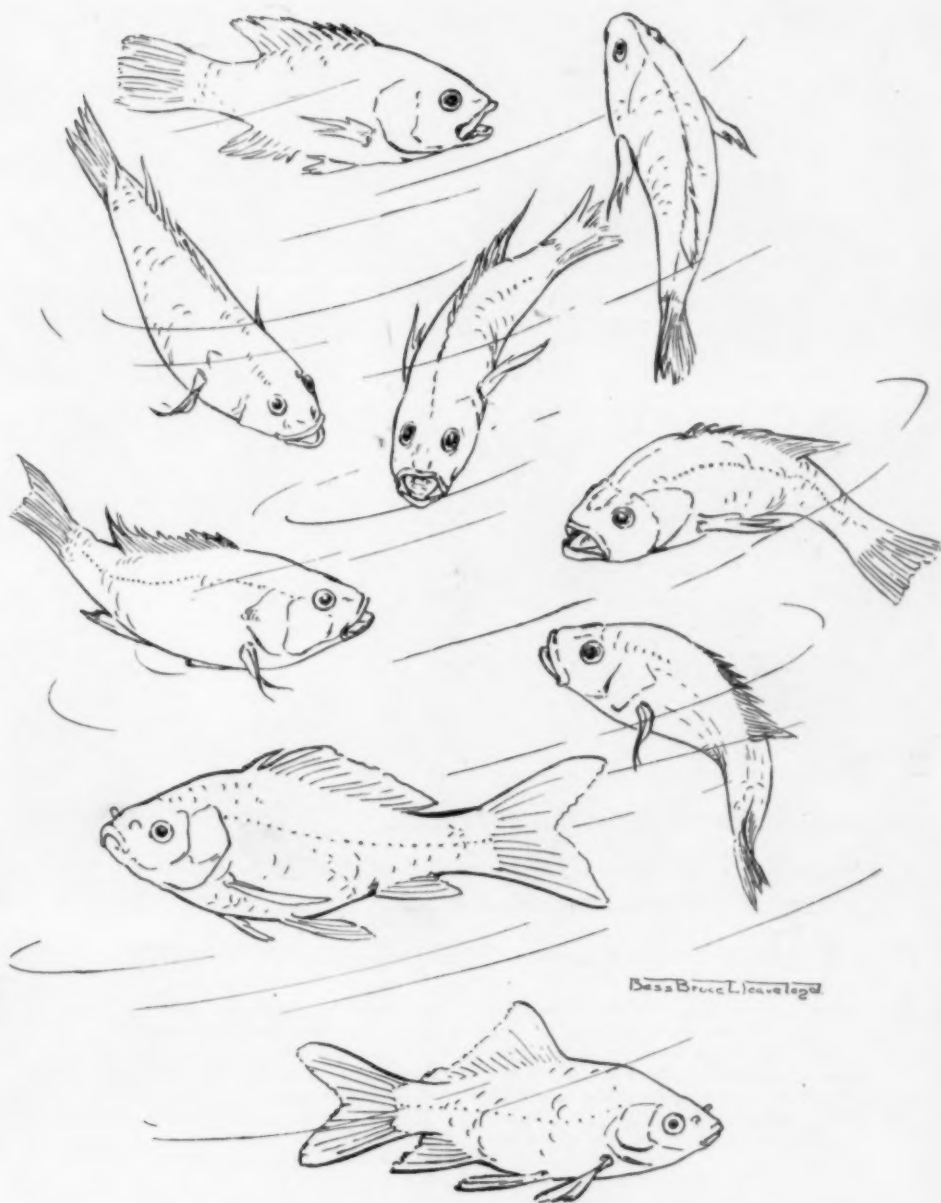


PLATE XVI. Some fishes by Bess Bruce Cleaveland,—another Good Zoo Drawing Card.

bill files, letter racks, trays, etc., made by pupils under the direction of Mr. W. S. Rice of Oakland, Calif. Plate XVIII gives the working drawings for two of these objects, and for

a note-pad holder. Mr. Rice writes about two of these as follows:

Letter Rack. This problem requires two pieces of 20-gauge metal. The surface is done in the usual manner,

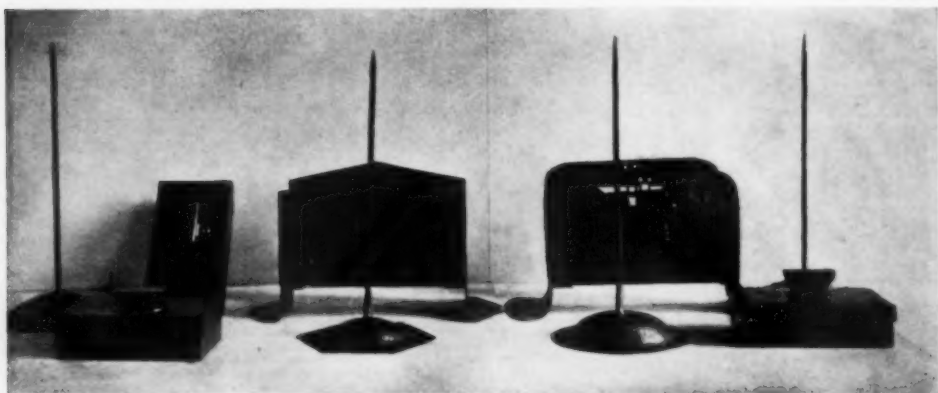


PLATE XVII. Some good metal work by pupils of Wm. S. Rice, Oakland, Calif.

and then the metal is annealed. Saw pierce the design and handle. Trim with the snips, and make the first bend in the vise. Prepare a hardwood block of the required size, and bend the metal around it in the vise. Bend the other piece of metal on the dotted line, in the vise. Drill holes and rivet the smaller piece of metal in the center of the rack. Edges should then be carefully filed and emiered.

Round Tray. Surface a piece of 18-gauge copper and with the awl prick a small depression in the center. Be careful not to go through the metal. With a compass set in this point, draw 2 circles on the metal. Trim away the metal on the outer circle.

Now prepare a hardwood block about 3" square and about 1" thick. Bore a 1" diameter auger hole in the center and saw the block into 4 equal parts. Take one of these and fasten it with the vise. Now rest the circular piece of metal on this block so that the inner

circle comes about in line with the curve. With the ball peen hammer beat the metal into the curved groove slowly turning it after each tap. When the tray is deep enough ($\frac{1}{2}$ " true the circle by resting it on an iron block with a straight edge.

The decorations may afterwards be put on either by saw piercing or raising from the back with small ball peen hammers and punches, in the manner previously described.

PEN-AND-INK DRAWING. Pen-and-ink is a most useful medium, especially for boys and girls interested in school papers and the illustration of them. Reproductions of line drawings are less expensive than reproductions of wash drawings or pencil drawings, and

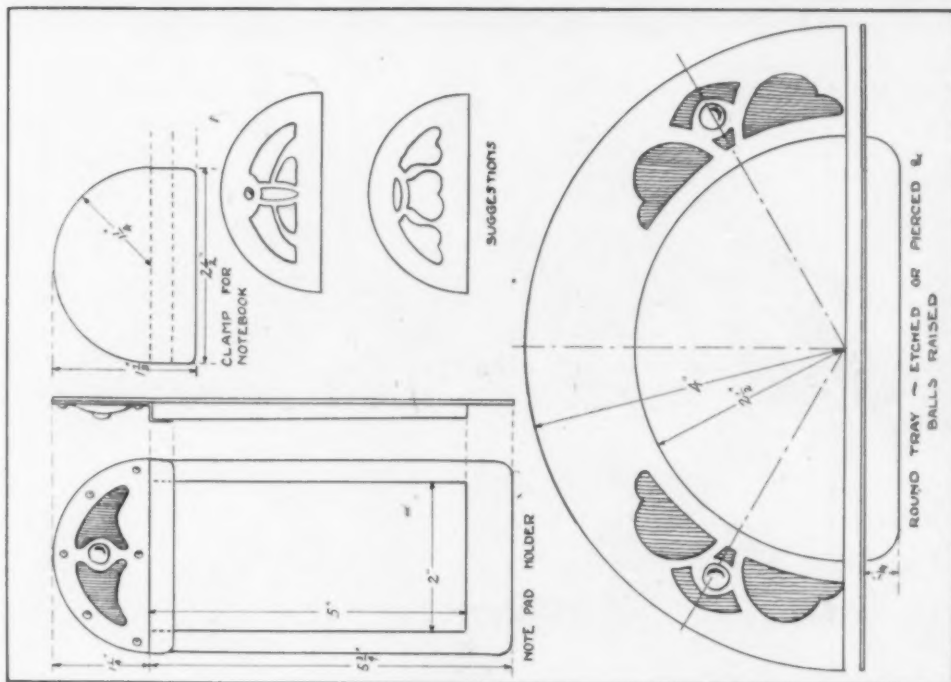
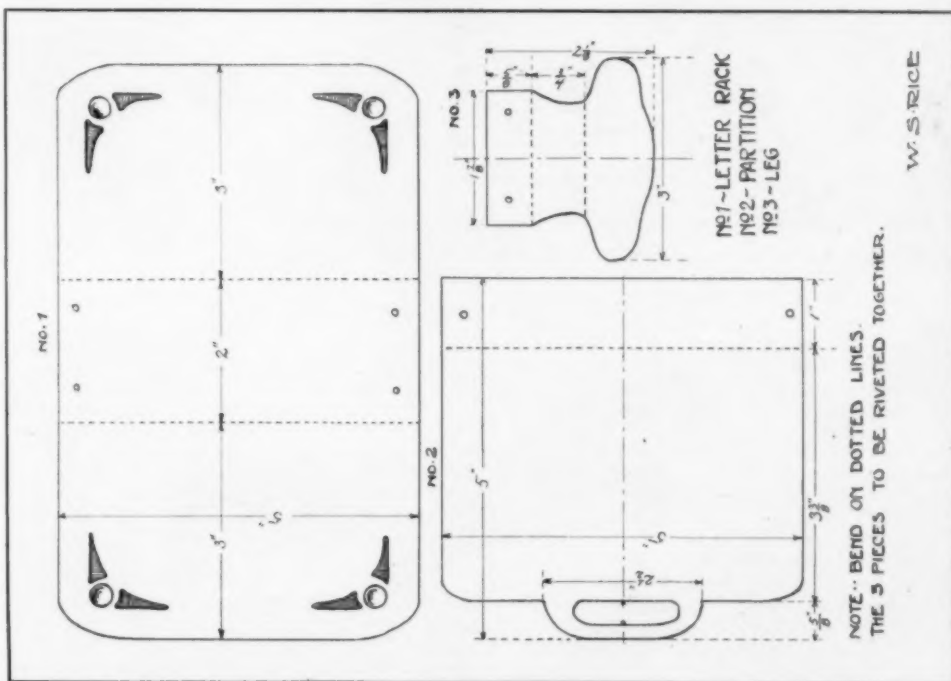


PLATE XVIII. Working drawings for useful metal objects that pupils who have had a little instruction might make during vacation.



PLATE XIX. A feathered elm. A pen drawing by Mr. Wm. S. Rice.

printing therefrom is easier. A line plate is more in harmony with the printed text of a page, and frequently is much more effective than a halftone.

Trees are good subjects to begin with. Here is what William S. Rice has to say about rendering trees in pen-and-ink:

The outfit of materials for sketching and studying trees should be simple. I have always found a pad of bristolboard the most convenient thing to carry on a

trip outdoors. These pads or blocks may be had at any large art store but if not possible for the student to procure one a substitute may be made by using loose sheets of bristolboard pinned with thumb tacks to a small pine board, say, about ten by fourteen inches. A bottle of liquid India ink, a hard lead pencil, sponge eraser, pen-knife, two or three pen-holders and a few Gillott's pens, No. 170-303-404, and an ink eraser, are all that are required. A new pen will seem "scratchy" at first and make a rather unequal line but perseverance will overcome this and pens that have been working for some time will be found useful for the heavier lines and shading. So use a new pen for a fine and delicate line and older pens for the heavier lines.



PLATE XX. A pen drawing by Waldo F. Bates, Supervisor of Drawing, Oil City, Pa. An interpretation of a pencil drawing by George Koch of New York.

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Select for the first subject for study a distant view of some familiar tree in order to see it as a whole and so that its masses of foliage and general shape will be noticed before its detail. Sketch in lightly with pencil a general outline of the tree-trunk, its masses of foliage, and the shapes of its shadows, wherever they should come, and

nervous looking set of lines. Quick, oblique lines drawn from right to left produce a very soft effect in foliage. When perplexities arise as to what direction to let the lines run, a safe rule to follow is "Let the lines run in the direction the surface runs." That is, if you are drawing a vertical surface run the lines up and down, if a horizontal, let the lines be horizontal. Some tree trunks, as the birch or beech, are best rendered by lines running around the tree from right to left, while trees like the oak look better if drawn in irregular vertical lines. Studies of leafy twigs of the oak or a branch of acorns, will be found useful. Then larger sprays in masses should be attempted, aiming to keep the drawing as simple as possible; but therein lies the difficulty for, in studying foliage at close range, masses are extremely hard to see and more so to represent. The only remedy seems to be to squint the eyes until the masses are more and more defined, and then go for the shadows. The careful drawing of the shadows gives most of the character and expression to the object represented. In fact it is this that gives round-



PLATE XXI. Four pen sketches from nature by Morris Greenberg, Brooklyn, N. Y.

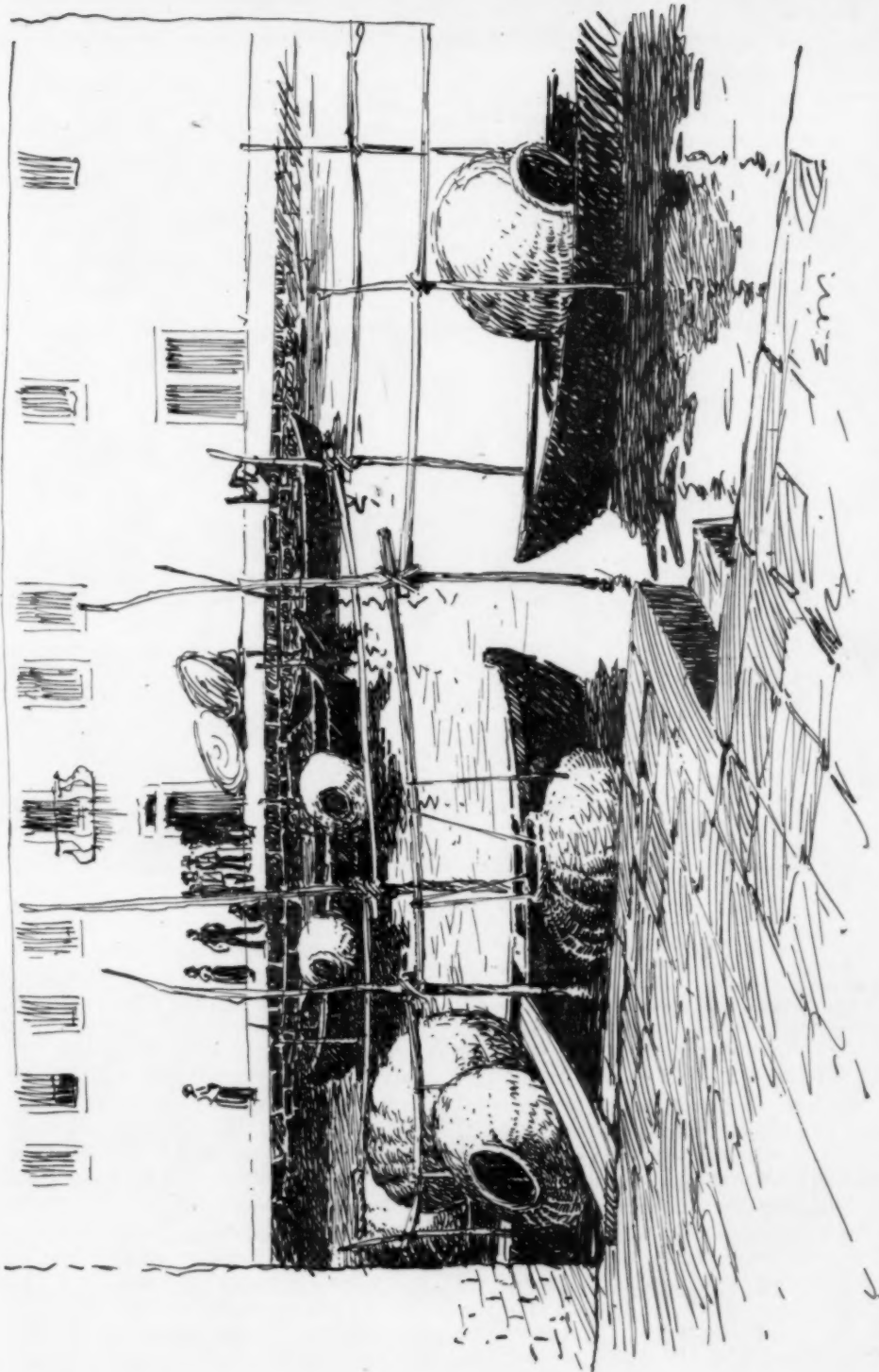


PLATE XXII. Fishing boats and baskets, Cioggia, Italy. Pen drawing by Ellsworth Woodward, New Orleans.

ness and modeling to the picture of a tree. In rendering the trunk the rough bark can be best represented by lines following the surface and the numerous hollows therein.

Quite often it will be unnecessary to go far to study trees. From my studio window I can see not less than five different kinds to study from, but then I live in a small town while perhaps you live in the city and cannot find material so plentiful as that. The parks and city squares will furnish plenty of subjects if there are none in the immediate vicinity of your home. The willow affords a fine subject for pen and ink rendering as well

pervisor of Drawing, Oil City, Pa. This reproduction is itself a good example to copy in pen-and-ink for first practice. No lines are wasted. Every touch counts. Plate XXI reproduces four sketches by Morris Greenberg, from old buildings and shacks. They are quick fifteen-minute sketches, direct from nature. Plate XXII reproduces a drawing by Ellsworth Woodward, a master of pen

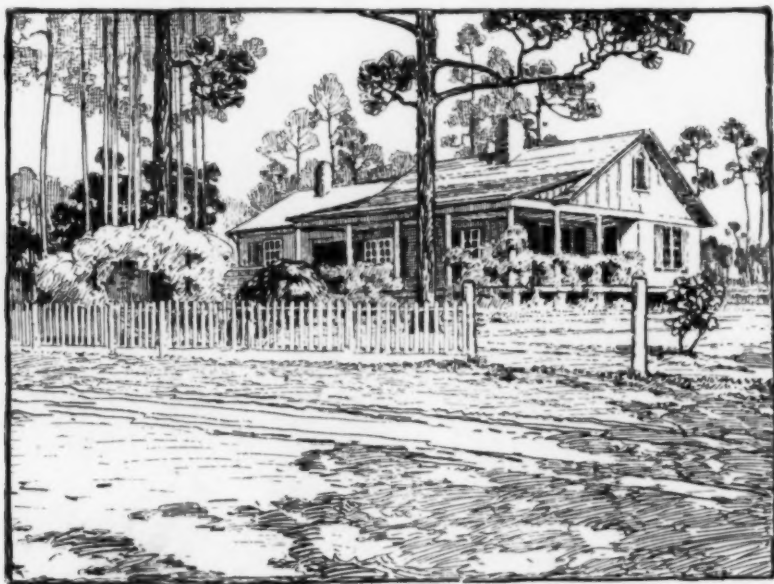


PLATE XXII-A.

as for color but the foliage of this tree being so finely cut is best studied at a distance, otherwise one loses sight of the masses. The trunks, gnarled and twisted with numerous whip-like branches springing from them are fascinating subjects to study, especially when the trunks have become hollow and dark and recesses appear here and there.

Buildings. The next subject to attempt is some old building. Perhaps it may be well to begin some rainy day with a copy. Copy first a pen-and-ink drawing, line for line and dot for dot. Then try the translation of a pencil or wash drawing into the terms of pen-and-ink. Plate XX shows such a translation from a pencil drawing to be found in "Text Books of Art Education," Book VII, page 10, published by the Prang Company. The pen-and-ink interpretation is by Mr. Waldo F. Bates, Su-

handling, showing old fishing boats and baskets at Cioggia, Italy. Notice the free yet sure handling. Every line is full of *intention*. No matter how free it is, it expresses exactly the thing the artist had in mind. Plate XXII-A is another of Mr. Woodward's pen drawings quite different in character from the Italian subject. Perhaps the difference may be accounted for upon the basis of Mr. Woodward's theory of pen drawing as expressed in the following letter to the Editor:

"I can't write anything 'snappy' but of one thing I feel reasonably certain. The only way to get any results with the pen is to forget that the pen has anything to do with it. Pen technique is a delusion fostered by the writers of books of which there is no end. When one



PLATE XXIII. Interpretation in line from photographs of historic subjects drawn by Harold Haven Brown, Director of the John Herron Art Institute, Indianapolis, Ind.

has something to say, penmanship cuts a very small figure.

"I fiddled and fussed with technique through many weary years producing nothing but show,

until on one brave occasion I wanted a souvenir of a canvas which I intended painting out the next day. The tool most convenient to my hand happened to be a pen. I made a rapid

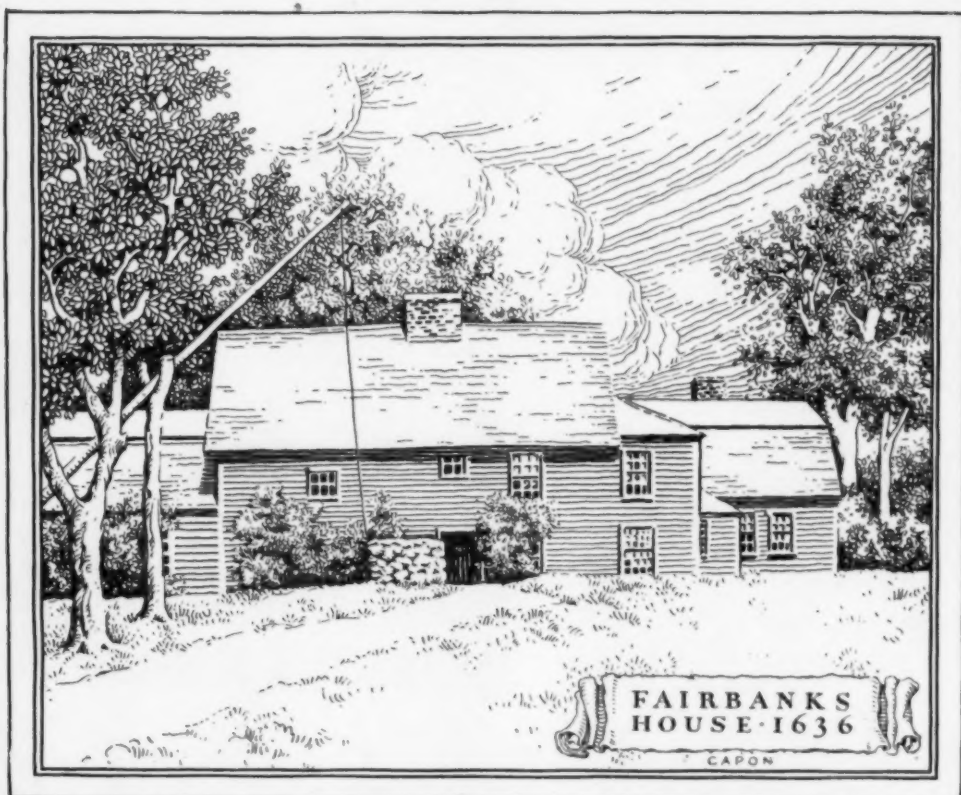


PLATE XXIV. A remarkably effective pen drawing by Charles R. Capon, a professional designer, Boston, Mass. An enlarged design from the central panel in a bookplate for Mr. Kenneth B. Lewis of Worcester, Mass., who kindly loaned us the block.

note of my doomed picture, having no time for "technique," and to my consternation turned out my first decent pen drawing.

"A great light flooded my clouded mind.

"This treatise is brief but it is of gold. I give it to you freely although it is worth \$3.00. Keep it to yourself though. It is not wise to make the thing too simple. After all we teachers are God's creatures and must live by the credulous."

Plate XXIII is reprinted from six blocks kindly loaned the SCHOOL ARTS MAGAZINE by Harold Haven Brown, Director of the John Herron Art Institute of Indianapolis. These Plates, reproducing drawings by Mr. Brown, were first used to illustrate lecture announcements published by the Institute. They illus-

trate admirably economy of line, and that sort of freedom in technique which is appropriate when important detail must be retained. Plate XXIV reproduces a brilliant piece of work by Charles R. Capon, a professional designer, Boston, Mass. Not often does the teacher discover so admirable an example of decorative pen work for use in teaching. The handling is free yet perfectly definite. The decorative quality is maintained throughout, but without loss of the open-air sunlit feeling which nature herself induces.

PEN RENDERING will mean more to one who will attempt to copy faithfully the admirable piece of pen work by Ronald F. Davis, reproduced as Plate XXV. Such a drawing should be made on bristolboard with a Gillott's 290 pen, and Higgins' waterproof India ink.



PLATE XXV. A translation from a photograph into pen and ink by Ronald F. Davis, Associate Editor of the SCHOOL ARTS MAGAZINE.

JUST HOW TO DO IT

How to Build a Toy Sailboat That Will Sail

BY CHARLES F. LAWRENCE

V. THE RIGGING

(Continued from last month)

GROUP G shows how to fit the boom and gaff. 55 is a piece of wood, 7-8 of an inch wide, 2 inches long, and 3-16" thick. File into one end with the round file, barely 3-8", to fit the mast. Burn the holes across the two corners, exactly in the middle, as shown, using smaller hairpin.

Taper down the large end of the boom four-square, for one inch, lay it on the wood, and mark the lines as at 56. Mark also the dotted lines for shape of jaws. Sandpaper it carefully to a taper on the flat sides, as at 57. Carefully cut out the jaws, by first splitting it down the middle, and glue them on as at 58. Thread on the little beads to a wire, and pass through the jaws and secure. See 59. These beads answer for "rattles."

At 60 is shown another boom hitch, called a "goose-neck." It is much easier to make, and is used by modern yachtsmen, but old sail's like the jaws better. At 61 is shown the jaws of a modern gaff. If you are smart enough to carve the jaws in a curve, as shown, do so. Otherwise make the gaff jaws just as you have the boom jaws. They should, of course, be the same size, as the gaff has to come down when the sail is furled. Burn two holes through the end of the gaff.

At 62 the outer or peak end of the boom is shown. Burn a hole each way in the end, as shown. Cut and glue on two simple straight chocks of wood as shown at 64, and burn a hole down through, unless you can carve one before you glue the piece on. Better burn it. This is to lead the reefing gear of the sail.

At 63 bend and fix on a wire shackle as shown, to allow the main-sheet pulley block to swing free, as shown.

Now for pulley blocks: See group H. Take a section of brush handle, or a very small lead pencil will do, and flatten opposite sides with the sandpaper. It will thus become more like an oval when cut, see 67. Mark off the sections to cut as at 68 and burn large holes through for the pulley holes. 68 shows two single-pulley blocks burnt, and two double-pulley. Allow space enough between the blocks or else they will split in cutting apart. Cut with knife or jig-saw. Notch top and bottom as at 70, so wire strop will not slip. 71 shows the strop in place, finished in a loop at top, called a "becket." 72 shows a single-pulley block with a double becket. 73 and 74 show double pulley blocks with both single and double becket.

You will need of single-pulley blocks, 7; of double-pulley blocks, 4. Make four of the single ones smaller than the rest. Make one of the larger single-pulley blocks a double becket.

Now for the rudder; whittle it from a piece of clear wood as thick as the rudder port is large, and lastly, thin it down on the blade, to a very thin edge. 75 shows a side view, 76, shows its thicknesses. Ship the rudder up through the port, and mark a line on the rudder head where it comes above the deck.

Unship the rudder and burn a hole there. Ship the tiller, made of the coarse wire, bent as shown at 77, to clear the washboard around the standing room. Now you can set in place the wire "traveller" we made at 40. Slip on a double pulley block before you do so. At 78, 79 and 80 are shown other shapes of rudder. But you can never tell which one will hold your boat on her course. 76 is a safe model.

Every boat needs ballast; else she would tip over when the wind struck her sails. At 81 is shown how to make the mold for casting the false ballast, as it is sometimes called, as big boats often carry a ballast inside.

Tack down securely with small brads four strips of wood, leaving a space 6 inches long and the width of your boat's keel, and set three stout 1½ inch nails or brads exactly along the

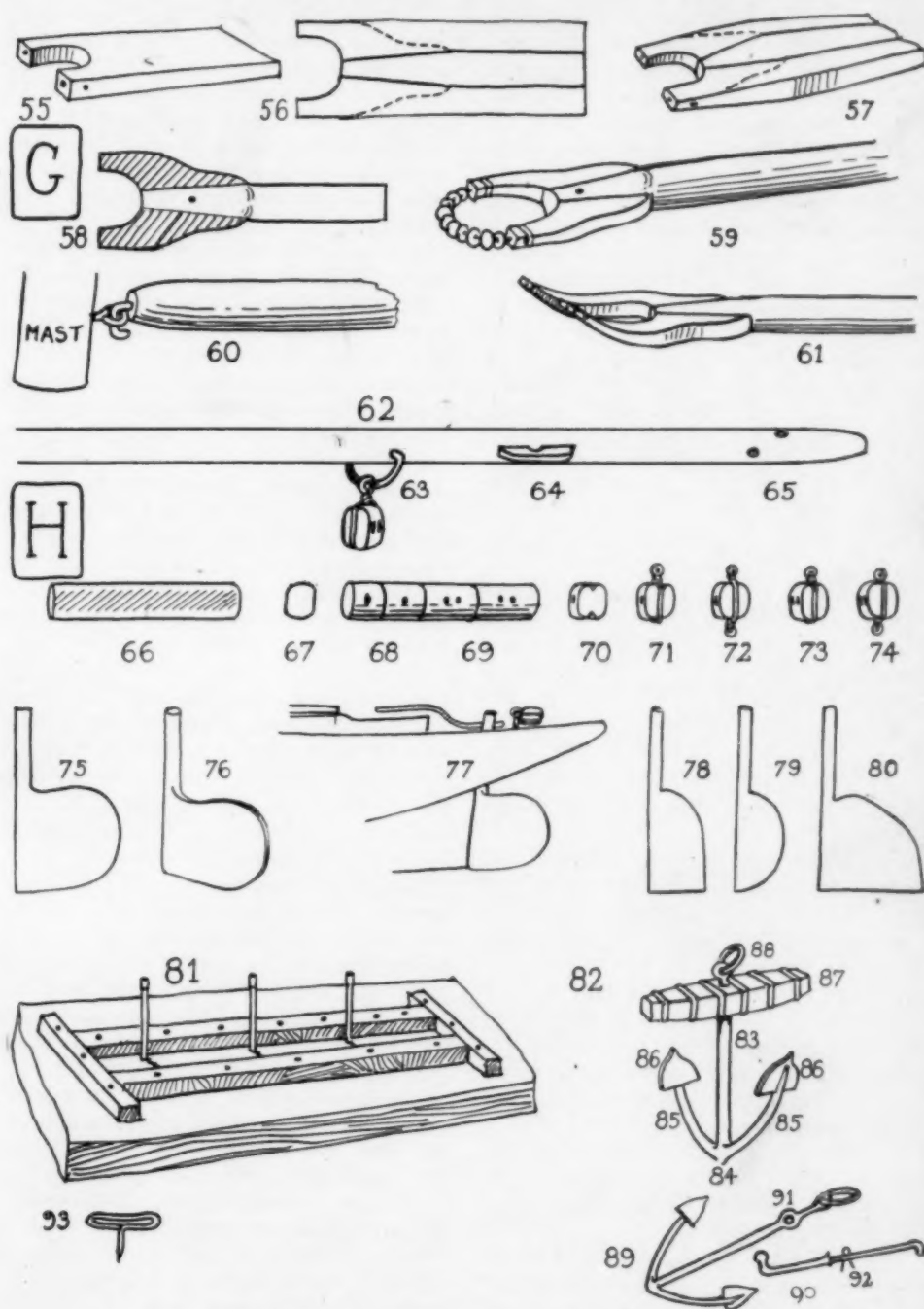


PLATE I. Diagrams by Mr. Lawrence to help in rigging a sloop yacht.

center. Melt some old lead or babbitt metal in an iron spoon over the coal fire, and pour it into the mold. Be sure the wood is dry or the metal may fly into your eyes. When cool, pull out the three brads with the pliers, and brad the lead keel onto the boat. Do not drive nails in but bore three holes and gently press in short brads with the pliers. About the anchor; it hardly pays to spend much time over one, as you can buy beautiful ones for ten cents. However, at 82 is shown an old fashioned ship's anchor. Learn its parts by heart. 83 is the shank, 84 the crown, 85 the arms, 86 the flukes, 87 the stock, 88 the ring. At 89 is a modern anchor for vessels up to the size of ours. It is all iron, stock and all. The stock, 90, slips through the cast hole, 91, and is held by a split pin, 92. At 93 is shown a cleat. Make 7 of these from coarse wire, not over $\frac{1}{4}$ inch across the top.

Our boat is now ready for Running Rigging and Sails.

The rig, or class, is a Cutter, of English origin. No two owners rig a boat of the same class exactly alike. We shall set a gaff-topsail where most cutters carry a Club topsail or a Yard topsail.

At 1, the five sails are shown. For Running Rigging, use the No. 1 Fishline. For Sails, silk or linen are best, but fine cotton cloth will do. Also have some coarse white linen thread, and some black.

First hang the pulley blocks in place. Run the fishline through the holes, and saw it back and forth to be certain they are slippery. You can even burn them larger. Use the smallest ones first. Begin with the fore-stay-sail halyard block. (A halyard is a rope to hoist anything by). This block will be used to hoist and lower the forestaysail. It is number 4.

First look at 3, where all the blocks, except those for the boom, are shown. At 2, this block is shown enlarged, (4a) and how to hang it. Next, hang the Jib halyard block, 5, and the jib-topsail halyard block, 6. Back of this is 7, the gaff-topsail halyard block. Hang 6 and 7 with the linen thread.

Now for the gaff; the outer end is the peak, the inner end the throat. Make the up-and-down hole you burned in the end of the gaff very slippery by sawing the fishline through

it. Set a little loop or "eye" of fine wire under the throat of the gaff as shown. This is for the sheet line of the gaff-topsail.

Bend on the single block as at 8, for the peak halyards. Lash it with linen thread, to hang loose as at 8a (enlarged view). Hang the double block as at 9, for the inner part of the same halyards. Under 9, hang the single block for the Topping Lift.

Next hang the single-pulley block, with a double becket, as at 10, for the throat halyards. (The enlarged view, 10a, will be used later.) Lastly, hang the double block as at 11, for upper part of throat halyards.

The Telltale, or Weather Vane, is made as shown at 12. It is a little pointed bag, sewed to a hoop that is set upright on top of the top mast. Cut a strip of the sheet brass, very narrow, and only $\frac{3}{4}$ inch long. *Before cutting*, punch three holes as shown at 13, with a sharp brad and hammer. Then bend the strip into a hoop, and stick a small pin through the holes as shown at 14, sew on the bag, and mount on the mast. It should turn easily. The pattern is shown marked "Cloth."

As our home boys who are making this boat asked for a gaff topsail, we shall have to use four new ropes, so burn two new holes for belaying pins on each side of the pinrail, one before and one abaft the two you already have on each side.

A very good system of belaying is shown marked "A good plan for the pin-rail."

Next rig the boom; see 15. Slip the double block for the main sheet, 17, on to the traveler iron, and set the iron very firmly into the deck at both ends. The block itself is the real "traveler," though the iron is often so called.

Slip the upper sheet block on to the shackle on the boom, as at 18. Set the shackle firmly back into the boom.

The spars are now ready for the running rigging. As the halyards hoist the sails, so the sheet lines control the foot of each sail. Look again at 3. This shows the gaff rigging. First reeve the peak halyard. Start the fishline at block 9, and thread it, *from* the mast, through one hole, carry it to block 8, thread it through 8 *from* the peak side of the block, back again through the second hole in 9, *from* the mast side, and so back to the Tie on the gaff.

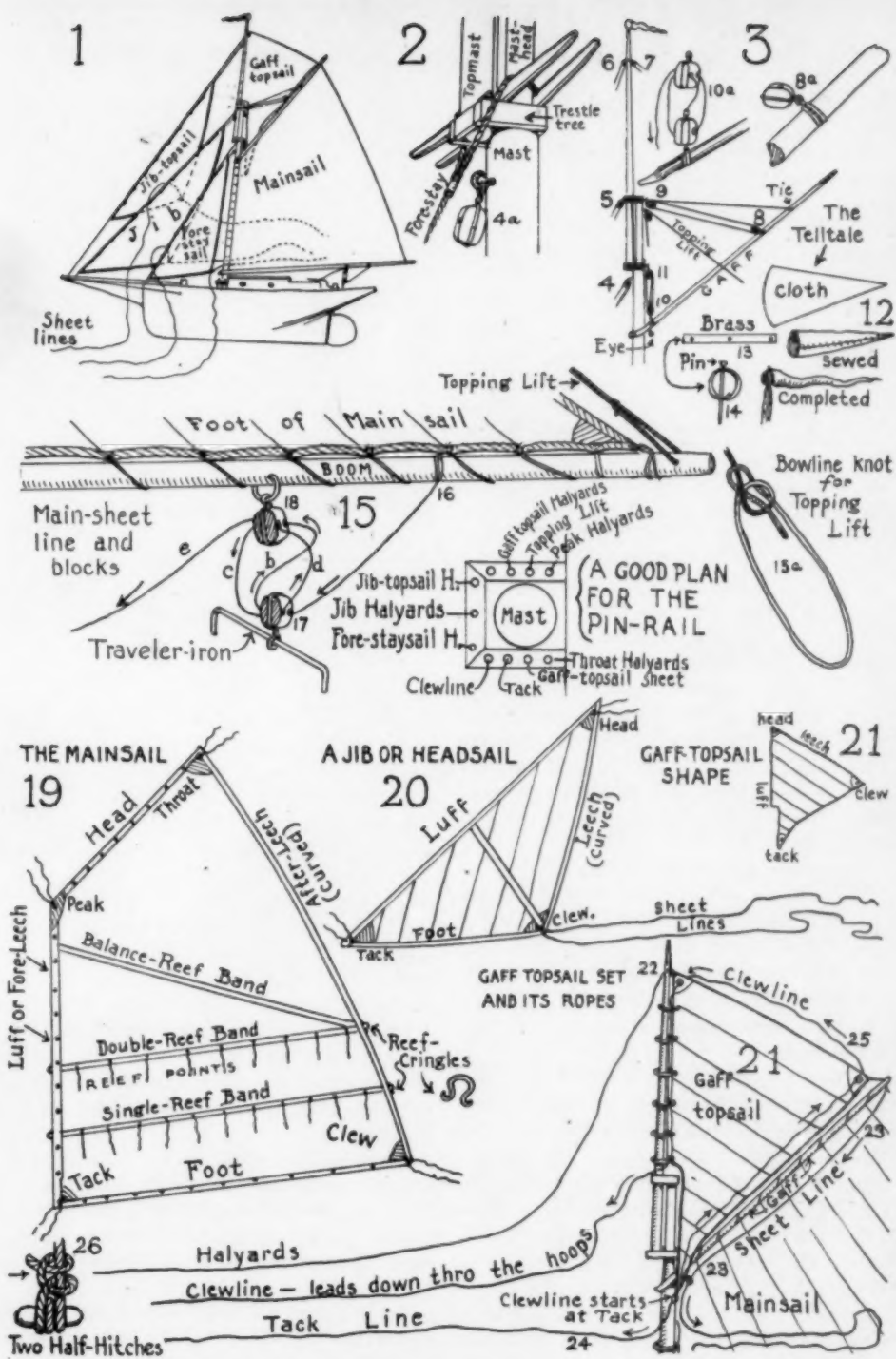


PLATE II. More diagrams to help in the rigging of the yacht.

Here fasten it neatly, and cut off the halyard about 2 feet long.

Throat halyards; pass the line through one hole in block 11, (see enlarged view, 10a), down through block 10, back through the second hole in 11, and down to the upper becket of 10, where tie it neatly. Cut off about two feet of halyard.

Lower the gaff by gently pushing down on it, with right hand, while holding the halyard ends with left. Belay (hitch) the halyard ends to two of the belaying pins on the pinrail, using the aftermost pins, one on each side of the mast.

Twist them around the pins as you do when you have hoisted your awning and tied the ends to your cleat. A cleat is only a stationary belaying pin; finally cut off the ends of the halyards leaving about one inch. Wax the ends or they will "unlay" or ravel.

In rigging the Boom, the topping lift will come first. This is a rope running from the peak of the boom through the topping lift block at the mast head, and down to the pin rail. It is not very often used, even on large boats. We will rig ours the old fashioned way. Pass it through the block and down to the peak of the boom. Here reeve it through the side-wise hole you burned, and tie it back on itself with a bow line knot, shown at 15a. Belay and cut off.

Next, reeve the mainsheet line. Swing the boom out as far as it will go, till it strikes the topmast shroud (also called the topmast backstay). Measure five times to the rudder head from the boom end, out, back, out, back, out, allow four inches more, and cut off.

Tie it around boom as at 16, pass it down through right hand hole in 17, up, along b, to right hand hole in 18, down along c to 17 again, through left hand hole, and up along d to left hand hole in 18, and along e, to the boat's Standing Room.

Here set one of your wire cleats against the back of the washboard, under the tiller. Haul in the boom, and belay the sheet line to this cleat. Coil the end up.

The Sails. In real boats these are made of long cloths sewn together but we shall only represent the seams by penciling straight lines $\frac{3}{4}$ inch apart, and then running a single line of stitching along them. Get Mother or Sister

to help you with the sewing machine unless they let you run it. The sails are shown from 19 to 25. The Jibs, Staysails, etc., before the foremast of any sailing vessel, or boat, large or small, are commonly known as "head-sails."

Try and learn the parts of the fore-and-aft sail, from the names as shown.

A sail is hemmed all around. The hem is called the "tabling." Each corner is strengthened by a triangular patch, sometimes called an "ear." The Reef Bands are narrow pieces of cloth sewed on where the Reef Points are fastened through the sail, to make these points hold better.

You can represent the Reef Bands by a parallel line of machine stitching. To reef a sail, lower on the halyards till the Reef Band comes down to the boom, then tie the Reef Points under the sail, but above the boom.

To make the Reef Points, use white linen thread: Mark off dots one inch apart, and sew the thread through each dot, twice; cut off one inch on each side of the sail. Wax each little end heavily.

Make the Reef Cringles, little eyes of fine wire, as shown, and fasten them with thread and needle at each end of each Reef-Band. You glued a little block with a hole in it to each side of your boom. Through this a small line, called a Reef Pendant, is rove, and is fastened to the after Reef Cringle, to help haul the mainsail down to the boom when reefing.

The Balance Reef is used only in very stormy weather. Work a neat round eyelet, very small, in each corner of the sail. Tie in a thread to each, as shown, sometimes called an "earing." Tie these lines through the holes at each end of gaff and boom, hauling the sail well stretched out along the spars. Use the sidewise holes in gaff, the up-and-down hole in boom.

Mark off 12 dots on the luff of the mainsail, also along the foot, and 8 or 9 on the gaff. Sew the mast hoops to the luff, and then lace the sail along the boom with needle and thread, once through each hole as shown. Do the same on the gaff.

For Headsail halyards, measure up from the bowsprit along the stay of the sail, to the halyard block and down to the pin-rail, allowing 2 inches more. To bend on the sails, mark off

dots on the luff evenly, and make little eyes of fine wire, to stitch to each dot, first twisting them around the stay. These are called "jib-hanks." The sails must slide easily. When all your headsails are set, sew in the double sheet lines to each clew, and pull these straight down to the outer edge of the deck on one side, so the sail will not wrinkle. Here set a stout eye of strong wire for a "fairleader," and set a cleat $1\frac{1}{2}$ inch abaft each. Repeat on opposite side of deck. The sheet line runs through the fairleader and belays to the cleat.

The gaff topsail makes a pretty sight in furling. See 21. Bend on the halyards, 22, and hoist head of sail to mast. Tie sheet line, 23, to clew of sail, reeve it down through up-and-down hole in peak of gaff, then through the eye (see under 10) and haul sail out along gaff. Belay sheet. Haul down on tack line, 24, and belay it. Sew topmast hoops to sail.

N. B. The eye is used in place of a little block called a "quarter-block" on big boats.

The clewline, 25, starts by tying into the eye in the tack of the sail, carry along gaff and through the eye in the clew, up the leech to the head, through the halyard eye, down through the topmast hoops, and so to the pin rail.

To furl this pretty sail, let go tack and sheet, and haul on clewline. This will send sail up to topmast head in a ball. Then let go halyards, haul on clewline, and it will drop to the masthead, where it is furled by tying around the masthead with a line called a "gasket."

The three headsails are furled by lashing down to the bowsprit, pulling the foot of the sail in towards the boat.

For sailing the boat, especially for racing, it is well to take off the three headsails, or furl them, and set one big one, called a balloon jib-topsail. This sets on the stay of the jib-top-sail, and is cut to fill the whole space to the mast.

There is one more piece of standing rigging to be put on, the true topmast shrouds. They lead from the Eyes-of-the-Rigging, over the tips of the Crosstrees, and down to 2 eyes in the Lower-mast. (Main Mast.) Small as they are, they would have bothered you seriously had you put them on before. Hoist your mainsail, and just above your gaff burn a hole through the Lower-mast. Put a strong wire through and bend a roomy eye on each side of the mast. Tie a 20-inch piece of No. 1 fishline at its middle, just above the Eyes-of-the-Rigging, and lead down as described above. Notch the end of each Crosstree so the shroud will not slip. A three-cornered file will notch them best. Set the shroud taut, twice through the eye, and tie two ordinary half-hitches back on the shroud. Wax the knot and cut off. Secure further by fine thread at the Crosstree. Use another 20-inch piece in the same way.

The boat is now done. We have tried not only to make a boat that will sail, but also to learn a little, a very little, about the common facts of rigging a fore-and-aft boat.

I LONG TO ACCOMPLISH A GREAT AND NOBLE TASK,
BUT IT IS MY CHIEF DUTY AND JOY TO ACCOMPLISH
HUMBLE TASKS AS THOUGH THEY WERE GREAT
AND NOBLE.

Helen Keller

ART-CRAFT LITERATURE

IF YOU STUDY ANY SUBJECT FOR SIX WEEKS YOU WILL KNOW MORE ABOUT IT THAN ANY PERSON YOU ARE LIKELY TO MEET. *Edward Everett Hale*

Recent Books on Picture Making

ENGLISH handbooks for teachers of the more advanced phases of drawing and handicraft are unrivalled. English handbooks for teachers of the more elementary phases are not, as a rule, anywhere near as good. Very few of them are equal to *A MANUAL OF DRAWING* by W. W. Rawson, A. R. C. A., of South Africa. A pretty good one has appeared recently, however, entitled **SIMPLE PICTORIAL ILLUSTRATION*.¹ Its aim is to aid teachers to produce effective illustrations in color on a *whiteboard* ("Perhaps, when educational authorities are less parsimonious, this will be regarded, in every school, as a necessary adjunct to the blackboard.") The book has thirty-seven explanatory diagrams, and forty-seven full-page plates, thirty-one of them in color. These, with the accompanying text, treat of sky and clouds, land, water, buildings, trees, animals, and human beings. There are additional chapters on Formal Composition, and Imaginative Drawing.

THE PAINTER IN OIL is the title of a book by Daniel Burleigh Parkhurst, the first edition of which appeared in 1897.² "It is the purpose of this book to deal practically with the problems which are the study of the painter, and to make clear, so far as may be, the principles which are involved in them." The author's point of view is orthodox, his methods are reasonable, and his suggestions are helpful. He has produced a comprehensive and reliable handbook. It is a book to refer to again and again, rather than a book to re-read for pleasure.

The recent book on pictorial art to read for both help and pleasure is *OUTDOOR SKETCHING*, by the late F. Hopkinton Smith,³ bringing together the material used in four talks before

the Art Institute of Chicago, in 1914. This delightful book has as illustrations four sketches by the author, one in full color. The chapters on Charcoal and Watercolor will prove to be of especial value to teachers of drawing in high schools; that on Composition to everybody who is interested in pictorial art.

THE ENCHANTMENT OF ART,⁴ is a group of essays by Duncan Phillips. The reviewers are enthusiastic about it. A conservative "authority" pronounces it "conspicuously successful"; a more radical reviewer says it is "one of the truly fine books of the year." The illustrations are eight reproductions from photographs and a frontispiece in color. Mr. Phillips shows "a keen appreciation of all noble art," and "makes his chief aim the deepening, thorough suggestion, of the feeling for beauty."

Picture making by means of the camera is the subject of two recent books of value, the one to beginners, the other to the initiated. *THE FIRST BOOK ON PHOTOGRAPHY*,⁵ by C. H. Claudy tells, in simplest language, just how to go at it. It is the author's fifth book. He has had experience in being helpful. The book shows it. The other volume is *UNIT PHOTOGRAPHY*,⁶ by F. M. Steadman, author of *Home Portraiture*, and other essays. Thirteen full-page plates and ten other illustrations help to elucidate the text, the aim of which is "to establish a rational scientific foundation for the practice of photography and for the study of light as it is daily observed in nature." "Being based on measurable elements the *process* of photography should be considered as a *craft* merely, and in order that the mind may act with certainty, all quantities should be measured and expressed in simple unit terms."

¹By H. F. Brown, A. R. C. A., and Herbert A. Rankin, Art Master, London.

²Now published by Lothrop, Lee & Shepherd Co.

³Published by Charles Scribner's Sons.

⁴Published by John Lane Company.

⁵Published by McBride, Nast & Co.

⁶Published by D. Van Nostrand Company.

OF CURRENT INTEREST

DRAWING AND FINE ARTS is the term pitched upon by Dr. Snedden, Commissioner of Education, Massachusetts, in his last report to define a certain group of topics where "Teaching is still confused and irrelevant." The term "drawing" is used to cover both representative freehand drawing and mechanical drawing and the term "fine arts" is intended to include whatever studies can be devised to enable children to appreciate better harmony of form and color in pictures, in dress, and in material surroundings generally."

A MUSEUM ON WHEELS that goes to the public schools of St. Louis with illustrative material has 7,000 individual and duplicate collections, 4,000 lantern slides, 8,000 stereoscopic views and 2,000 colored charts and photographs. There is nothing in the traveling museum which cannot be used in direct connection with the work of the school. The museum reports show that in point of popularity the pictorial charts and the display of mounted birds come first.

CYRUS E. DALLIN, the foremost American sculptor of Indian subjects, has allowed more than a score of his best works to be reproduced by P. P. Caproni & Bro. for use in the schools. These casts are immensely popular with children and they deserve to be, for they reproduce fine art. They offer children a more alluring entrance to the field of sculpture than do battered relics of Greek masterpieces.

AN INDUSTRIAL ART SURVEY has been authorized by the Board of Education of New York City. It has been placed in charge of Dr. James P. Haney who has been directed to assign industrial art teachers in the Washington Irving High School in succession to make the necessary visits and report upon conditions. Dr. Haney estimates that there are more than thirty different art industries in New York City which need the assistance of trained designers. The result of this survey will be

eagerly awaited by wide awake supervisors of drawing everywhere.

THE TEACHERS' COLLEGE RECORD, a publication that supervisors of drawing ought not to overlook, recently made these statements: "Neither nature drawing nor applied design meets squarely the general needs of everyday life. Neither leads directly to feeling for quality, to ability to choose the fine." It is the business of the art teacher to find out how to help effectively "those who care about the looks of the man-made world. It takes more knowledge and appreciation to pick out a good design than to choose a good picture." Are these statements absolutely true? Among the "new art work in progress or planned" under the direction of Dr. Dow is a course in Blackboard Drawing. "The teacher or speaker who can use chalk in rapid and expressive illustration has a most effective tool always at hand," says Mr. Dow. Unquestionably this is a move in the right direction.

AN APARTMENT has been furnished entirely by eighth grade children under the direction of Miss Ethelwyn Bradish of Teachers' College. Some of the furniture came in raw wood from Levin's, Boston, that the children might decide upon the color and do the staining and finishing. A full account of this work was given in the "Teachers' College Record," for January, 1915.

A NEW CENTER of enthusiasm and instruction for teachers interested in drawing and handicraft will be opened at Arden, Delaware, July 5th. Among the instructors are Athos Casrini, Miss Hatt, Miss Post and Mr. White,—all experienced specialists of recognized ability.

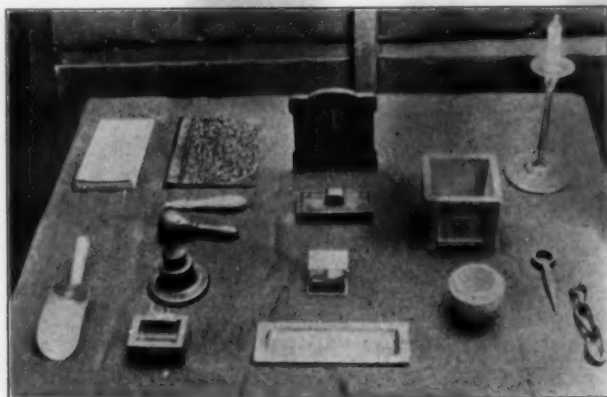
OVER 12,000 CHILDREN have attended various meetings held by the School Art League of New York City during the past year promoting co-operation between the city museums and the public schools. Dr. Haney himself has been prominent in this work talking and drawing for the children. Dr. Haney says:

OF CURRENT INTEREST

"These talks are called Hero Tales and are made to gather round the name of some knight, or king, or craftsman, but the purpose of telling them is much more than the telling of a bit of biography. The hero of the story is only a peg on which is hung much that deals with the art of the time. What one tries to build up in the minds of the children is what may be called an 'aesthetic background' against which they may set the objects of art found in the museum galleries. Into this aesthetic background goes some history, some biography, some art. Altogether it serves to make the man and his

under the direction of Miss Elizabeth Vanderpoel Colburn, a graduate of the Albany Normal School, Pratt Institute, and the School of Art and Design, Columbia University. Dr. Charles Henry Keyes, President of the Skidmore School of Arts, is well known throughout the country for his interest in the manual arts.

FREDERICK W. RIED, Director of Practical Arts, State Normal School, Framingham, will have charge, for the third time, of work in Practical Arts at the Summer Session of the State College, at Amherst beginning July 1st. Already a record attendance seems assured.



Specimens of work by students of the Sloyd Training School, Boston, Mass.

time alive to the small hearers. They then see his picture, his sculpture, or his craft-work, not as a lifeless museum 'specimen' but as a work of art, to create which, a man, known to them, once toiled and dreamed and aspired."

MISS M. EMMA CHURCH, Director of the Chicago School of Applied and Normal Art is to be at Boothbay Harbor again this summer as Principal of that popular summer school. She will be assisted by Mr. T. M. Dillaway, Director of Manual Arts, Boston, and eight other efficient instructors. Prof. Clarence G. Hamilton of Wellesley College, and three others, will have charge of the various courses in music. They believe in an all-round art education at Boothbay Harbor.

THE SKIDMORE SCHOOL OF ARTS at Saratoga Springs, New York, is building up a strong department of fine and applied arts

MISS HARRIET E. DAVIS has introduced a course of industrial drawing for girls into the schools of Oakland, California, supplementary to the course in vocational education. The new course includes, among other features, dress design and table decoration.

THE CLEVELAND SCHOOL OF ART is making rapid strides these days, especially in the normal art department. During April the gallery of the school held an exhibition of the work of nine of the leading art schools of the country. In co-operation with the Public School Art Club of the city organized two years ago "to promote the advancement of art education and a better acquaintance among the teachers of art in the Cleveland public schools," the city has now thirty-five special teachers trained in the best art schools, under the direction of Miss Helen Fliedner. Miss Lucy S. Ward is president of the club.

